THE NEW YORK DRAMATIC MIRROR

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JOSEPH HAWORTH.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Frank Powell, of Fort Worth, Tex., says he is writing a drama called The Tramp Heroine. Like originality in work is equal to his originality in orthography, the play ought to create smiles if not a sensation.

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William Miller Farnum is at work on two new plays, which will be called The Bachelor's Ball and Fashion's Fool, and will star in them next season.

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Charles Cowles has renamed his play, The Baxters, which he has rewritten, and which will hereafter be called A Country Merchant.

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In The Son of Porthos, the romantic drama that Alexander Salvini will produce next season, twenty horses will take part in a battle scene.

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A Matrimonial Advertisement, a one-act play by Egbert W. Fowler, was produced by the pupils of the Chicago Conservatory last week, and is said to have been successful.

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A new musical farce-comedy called A Tale of a Shirt, will be put out next season by Ollie Hagan, manager of the Hagan Opera House and Pope's Theatre, St. Louis. The piece is from the pen of Homer Bassford, dramatic editor of the St. Louis *Republic*. Mr. Hagan promises that only clever actors shall have a place in the company, and that no pains or expense will be spared in the production.

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The pen of Sigmund B. Alexander has been quite productive of late. Besides two plays lately produced by the Empire Theatre students, he has contracted with Harold Roorbach, of New York, to write a series of juvenile plays for publication, the first of which, entitled King Winter's Carnival, is now in press, and the second, The Fairies' Tribunal, will follow soon. In addition to this, the Arena Company, of Boston, announce a new novel by Mr. Alexander, entitled "A Moral Blot." The book will be brought out in handsome form, with a cover designed by Abbott Graves. The story is said to deal largely with theatrical matters.

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A Domestic Affair is the title of a new play, the MS. of which has been placed in the charge of Elisabeth Marbury.

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When going in for realism it is worth while to be careful. In W. C. Hudson's melodrama, A Man Among Men, for instance, there is an elevated railroad for cable cars. On the first night at the Fourteenth Street Theatre, the car ran along its track with all the buoyancy of a balloon. It bobbed up and down in a way startling to contemplate when the fact is taken into consideration that it is supposed to be filled with a ton or two.

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Cabotins, the new play by Pailleron, produced in Paris at the Comédie-Française, is not the success hoped. This is due to the fact, rather remarkable in the case of a veteran playwright like Pailleron, that the interest is not centred on any particular character or situation. Numberless details and trivial episodes fill the four acts. The cast is one of the very largest ever put upon the stage of this theatre.

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Louis Parker, author of Gudgeons, has completed the adaptation of The Talisman, the play Beerbohm Tree will present on March 26 at the London Haymarket.

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Sardou has promised to write a new play for Sarah Bernhardt, which the great tragédienne is to produce at the Renaissance in Paris in October.

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Mary E. Springer, the clever translator of the novels of Emilia Pardo Bazan, has written a new play founded on a piece by the Baroness Wilson.

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Ferdinand Gottschalk, the character actor, who has made such a hit in The Amazons at the Lyceum, is the author of two well devised curtain-raisers. One of them was in rehearsal by the late Rosina Vokes when she had to leave the stage.

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Harry St. Maur has sold the Australian rights of his play, Chained Hearts, in which Carrie Turner starred this season, to George Darrell, the Australian manager. St. Maur's adaptation of Le Demi-Monde, under the title, The Edge of Society, has also been sold to Darrell.

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Elisabeth Marbury, the dramatists' agent, has added to her list of clients the names of Emile Bergerat, the collaborator of Sardou; of Camille de Roddaz, the author of Christmas Night, the play that was so successful at the Ambigu, of Maurice Lefevere, and of Auguste Germain, author of Famille, the latest production at the Gymnase.

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Theodor Westmark, the African explorer, has written and will soon publish a drama the scene of which is laid on the Congo, and in which Stanley, di Brazza, and other noted travelers will figure. It is entitled Among the Cannibals.

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At the Opera House, Youngstown, O., on March 6, a benefit performance for local charities was given, the attraction being a farcical comedy from the German of Leon Treptow, adapted by Herman Hirshberg and entitled I Must Have a Wife. Amateur talent was employed, but the play is said to have recommended itself so strongly that the author proposes to give it a professional production in or near New York during the late Spring or early Summer, and if it meets expectations, he will equip it for the road.

JOSEPH HAWORTH.

The return to New York of Joseph Haworth, who is playing at the head of the Boston Grand Opera House stock company in Rosedale at the Star Theatre, makes timely the picturing of this virile actor on THE MIRROR's first page this week, and offers opportunity for a glance at Mr. Haworth's career on the stage. His debut was made with John Ellsler's company in Cleveland, O., and upon the occasion of his farewell in Mr. Ellsler's theatre he played Hamlet. Following this, Mr. Haworth played four seasons with the Boston Museum company. He played Romeo to the Juliet of Mary Anderson at the Boston Theatre to the largest audience ever assembled in that theatre up to that time. Thereafter he was for two seasons with John McCullough, playing Ingomar, Iago, Cassius, Icilius, and other parts. Mr. Haworth held McCullough up on the night when that tragedian failed and sank upon the stage. Mr. Haworth then engaged with Frank W. Sanger, playing in Hoodman Blind and Paul Kauvar. In the latter drama he starred four seasons. Subsequently Mr. Haworth was associated with Mr. Shedden in a repertoire that included The Leavenworth Case, St. Mare, Ruy Blas, and The Bells. He has also at times supported Edwin Booth, Lawrence Barrett, Clara Morris, and Madame Modjeska. His later associations are well remembered, and it is expected that his present engagement in New York will add to his strong popularity as an actor.

CHICAGO MANAGERS HERE.

"I was reminded of my old homestead days last week," said W. A. McConnell. "You know I come from Chicago, and one glance from my window upon Broadway at Twenty-eighth Street landed me back on Monroe and Clark Streets, Chicago. I saw in rapid succession Law Sharp, of McVickers; David Henderson, of the Chicago Opera House; Fred. Hamlin, of the Grand; Will R. Davis, of the Columbia; Tom Prior, of the Schiller; Harry Powers, of Hooley's; H. R. Jacobs, of the triangle circuit; M. B. Leavitt, of the Windsor—all in New York, and all looking for successes."

THE ONLY DRAMATIC PAPER.

George H. Walker, of Rigsby and Walker, lessees and managers of the Grand Opera House at San Antonio, and Millett's Opera House at Austin, Tex., in writing on business to THE MIRROR, says: "THE MIRROR is of course the only dramatic paper for managers to use." Mr. Walker knows this, for he is an experienced advertiser.

A THEATRE BURNED.

The Henry Opera House at North Baltimore, O., was destroyed by fire on Thursday morning, March 1. The origin of the fire is unknown. The building was insured for $16,000. Dr. Henry, the owner, says he will soon rebuild.

A GOOD DATE.

Manager P. F. Hord, of the Grand Opera House, Mexico, Mo., wishes a three-night or week stand attraction for the annual Stave horse sale, beginning April 24.

GOSSIP OF THE TOWN.

Daniel Shelby is one of the arrivals in town.

Littledale Power and Edith Crane sailed for England on Saturday to appear in London with Tyrone Power in The Texan.

Edith Kenward, the comedienne who arrived from England last week, is visiting friends at Summit, N. J., but she is in New York almost daily.

Ralph Edmunds, the musical and dramatic writer, was in Boston, last week, visiting the de Reszkes.

The Girl I Left Behind Me is soon to be produced at the Adelphi Theatre, London.

Frank Cox, the architect, is negotiating to build eight theatres in Texas.

Carl Haswin's Silver King opened its Spring season, which is to last seven weeks, at the Empire Theatre, Brooklyn, last Monday night.

A man and a woman in a box at Harry Miner's Bowery Theatre quarreled last Wednesday night during an athletic performance on the stage, and the woman assaulted her companion and shook him soundly. General attention was distracted from the regular performance, and a stalwart usher induced the belligerents to leave the box. In the lobby of the theatre the fight was renewed, and the woman, named Kate Lewinsky, was arrested upon complaint of the man, who was named Hirsch.

Mme. Calvé fell and sprained her ankle during the fire scene in Mignon, in Boston, last Tuesday night, and the opera was suspended for a time, but the injured singer finally appeared and continued in her part. On Wednesday, however, she was confined to her hotel, and she did not sing again in Boston.

A swindler has been using the name of Harry Miner in canvassing for advertisements for the programme of the Fifth Avenue Theatre, and has collected amounts for advertisements that have never appeared. The police are at work on the case.

Harry Hardy and Willis E. Boyer will manage three attractions next season—Temptation of Money, One or the Other, and Zeb.

Neil Burgess' new play will be produced in this city next Fall. The County Fair will go on the road next season, and will then be withdrawn, but probably not permanently. It has been a great money-maker.

Manager Harry Sanderson, of Tony Pastor's Theatre, will enjoy his annual benefit on Thursday afternoon, when about thirty of the most prominent performers on the variety stage will entertain.

Annie O'Malley, who joined Frank Daniels' company early in the season, has left that organization and returned to her home in Salt Lake City for a rest, after which she will come to New York.

Harry F. Jordan has leased two theatres in Western cities for next season. He has not yet decided whether he will retain the lease of the New Taunton, Mass., Theatre, which he has held for several seasons. Since its opening this house has proved a success pecuniarily.

Harrmann's big business continued at St. Paul, Minn., where he played the Metropolitan Opera House on March 4 and 5.

The Booth Dramatic Society of Brooklyn visited the Columbia Theatre in that city last Thursday night to witness Francis Wilson's Erminie, there being over four hundred persons in the party.

Counterfeits of the window privilege tickets issued by a Bowery theatre were found to be in circulation last week, but the counterfeiter has not yet been discovered.

Laura Burt received the other day from admirers in Kansas City a racing saddle and regulation goldmounted jockey-whip, which she will use in In Old Kentucky.

Rose Coghlan was complimented one night during her recent engagement at the Harlem Opera House by the attendance of over one hundred members of the Sagamore Club with their friends, from whom she received a magnificent bouquet of roses.

Manager Middleton, of Reading, Pa., has abandoned the curio hall in connection with his theatre, and will run theatrical attractions alone hereafter.

Dryden, N. Y., has a new theatre.

Stella Winnett, of In Old Kentucky, notified the police in Kansas City last week that she had lost a three-karat diamond ring, a smaller diamond ring, and a ring set with a garnet and two pearls while at the Barker House in Omaha.

The Jersey City *Evening Journal*, in speaking of Anna Belmont's June in Blue Jeans, says: "She played with refreshing vim, vigor and abandon, and gave us a delightful picture of the poorhouse child." Miss Belmont has won fresh laurels in every place she has played this season, and she deserves her success, for she is a charming, energetic and conscientious actress.

Mrs. Ettie Henderson has received from Mayor Wanser, of Jersey City, a letter fully endorsed and countersigned by Stephen Lister, president, and Carl Hagen, secretary, of the Arion Society of that city, thanking her for her kind and complete co-operation with that Society upon the occasion of its performance in aid of the poor of Jersey City on Sunday evening, Feb. 4, at the Academy of Music. The letter continues: "It is but another evidence of your willingness, so often displayed, to aid any deserving charity by placing yourself, your theatre and its attachés at its disposal. The success, from a pecuniary standpoint, of the benefit was due to you, Mr. Frank Henderson, Mr. Harry Hyams, Mr. J. E. Langabee, and the other attachés of your theatre who gave up their weekly holiday and were untiring in their work."

At a hearing before the Massachusetts railroad commissioners in regard to having a theatre train from Boston to Walpole restored, the statement was made that such trains are run at a loss after passing a tenmile limit outside the city, but that they earn sufficient within the limit to bring in a small profit, as a rule, on the entire run.

Boston society young ladies apparently are anxious to go on the stage, for Manager Dexter, of the Grand Opera House, has received applications from a number of girls who were inspired by the success made by Maud Hoffman's debut last year.

That Boston theatres carry only moderate insurance has been brought out since the burning of the Globe. Policies are carried as follows: Tremont, $156,000; Columbia, $67,000; Park, $65,000; Hollis, $40,000. The Howard has none on its building. There is some talk of forming a Mutual Insurance Association on account of the high rates.

Edgar Strakosch has closed a contract with Edward H. Allen, the new lessee of Albaugh's Grand Opera House, Washington, and on April 30 will begin an eight weeks' engagement of comic opera in that city. The repertoire will include operas never before sung during a Washington Summer season.

Manager W. E. Gorman, who is at present piloting Edward J. Abram's Danger Signal company, has concluded arrangements to handle the affairs of Professor J. G. Leonard, the mind reader and spiritualist, on a tour of the leading Summer resorts the coming Summer.

Sinbad, which closed its engagement at the Duquesne Theatre, Pittsburg, on March 3, did the largest two weeks' business at that house during the season. The advance sale was $7,897, and the first week's receipts were $11,920 and the second week's $12,011. A return date was made for March 26, which will make six weeks of Sinbad to similar business in two years at the Duquesne.

C. R. Gardiner writes to THE MIRROR that no one has authority to act as agent for Only a Farmer's Daughter, his letter being called out by the publication of an item to the effect that H. S. Keeper claimed an agency for that play.

Lucille La Verne, who made such an astonishing success as Colin in the Garden production of As You Like It by the Professional Woman's League, says she has been advised by many friends to make a specialty hereafter of character originations in new plays, and that she thinks seriously of turning her attention to such work. Miss La Verne is talented, original, earnest, conscientious and ambitious, and should win a measure of success in any line of effort she may undertake upon the stage.

Edward N. Hoyt is playing Iago, Pythias, Appius Claudius, Macduff, Polydor, Valentine, and Ferdinand Volage, with John D'Ormond's Shakespearean company.

Charles T. Aldrich, the comedian of Patent Applied For, was presented with a diamond stud at the Providence, R. I., Opera House, on the evening of March 3, the gift coming from his friends in that city. Business Manager Charles Huntington arranged the presentation.

Josepha Crowell appeared in The Sleepwalker with much success at the Tremont Theatre in Boston last week. Hilliard and Arthur have engaged her for the New York engagement, which is to begin at the Bijou Theatre on April 9.

JOHN F. WARD.

Fifth Avenue.—Love's Extract.

Farcical comedy adapted from the French of Raymond and Gastyne. Produced March 12.

Josiah Perkins	John Jennings
"Bob" Morton	Charles B. Wells
Charles Ransom	Jameson Lee Finney
General Don Pedro De Mancha	Max Figman
Matthew Walton	Fred Lotto
Matilda	Kate Davis
Louisa	Fannie Ward
Clarisse De Flavignol	Grace Filkins
Odette Bisson	Queenie Vassar

The farcical comedy presented to a metropolitan audience at the Fifth Avenue last night as Love's Extract, proved rather old-fashioned, both in its construction and style of humor.

The complications are brought about by the antique method of hiding a varied assortment of lovers from one another. Jealousy runs riot in the bombastic personage of General Don Pedro Gonzales De Mancha. Mistaken Identity also does service to help the plot along. The characters frequently talk to themselves, in order to explain their motives to the audience, and altogether the divertissement is hardly up to date.

In the opening act there are two flats adjoining each other, and the stage carpenter has accommodated the dramatist by cutting a door through the partition. The occupants of these flats are actresses with a formidable visiting list of admirers.

One of the actresses fails to pay her rent. The landlord rents her flat accordingly to a New England farmer, who has come to town for the purpose of marrying off his daughter to a youth she has never met. The youth is the lover of the actress, who retains her flat and a merry how-de-do ensues. Finally, when the plot has thickened to a bewildering extent, the farcical snarl is unraveled, and the couples are all straightened out according to venerable theatric custom.

The actors did their best to infuse modern merriment in the time-worn dramatic material. Grace Filkins may be accredited with a moderate hit in the part of Mlle. Clarisse De Flavignol. Her character work was decidedly racy. Queenie Vassar was equally fetching, and gave an amusing personation of Mlle. Odette Bisson, the other actress.

The Josiah Perkins of John Jennings was not strikingly funny if intended for a comic Yankee, but in point of speech and general make-up, he presented a faithful type of the New England farmer. Max Figman has achieved considerable reputation as a character actor, but his fire eating Mexican will not rank as his masterpiece. Nor did Fred Lotto win especial histrionic distinction in the role of Matthew Walton.

Kate Davis made the most of her numerous opportunities in the role of Matilda, Perkins' wife. Fannie Ward proved comely but commonplace as Louisa, the young woman engaged to wed a young man she has never met. Marie Carlyle as Maggie, and Clara Thropp as Mary Ann and Mattie Ferguson as Lottie were a sprightly trio of mischievous maids. Charles B. Wells as Bob Morton, Jameson Lee Finney as Charles Ransom, David Elmer as Mr. Roberts, Ed. J. Connelly as Mr. Johnson, and L. F. Gottschalk as Mr. Richard, did what they could to infuse the element of entertainment and laughter into the piece.

Messrs. Carl and Theodor Rosenfeld have spared no expense in mounting the piece, and the various interiors are most commendable as scenic reproductions of a fashionable flat house.

Jacobs'.—The Pride of Mayo.

Irish Comedy drama in four acts, by Dan McCarthy. Produced March 12.

Felix Driscoll	Harry Minnick
James	James Flanagan
Charles Dunn	George Earle
Roger Conlon	Neagle Barry
Michael Clancy	Henry George
Paddy Clancy	Charles Sanders
Lady May	Amy Russell
Sister Agnes	Viola Armstrong
Mrs. Conlon	Lizzie Saunders
Pollie Conlon	Little Mabel
Mollie Mcguire	Lou Ripley
Dick Fitzgerald	Dan McCarthy

Dan McCarthy's latest production, The Pride of Mayo, is an improvement upon his former Irish dramas. Mr. McCarthy has eliminated the red-coat and tyrannical landlord, who are an important factor in most Irish plays. Otherwise there is nothing new in situation or dialogue, the latter being rather commonplace. The play has, however, many elements of success, and judging by the applause that greeted its first metropolitan production on Monday night at Jacobs', it sprang into immediate favor.

The story of the play begins fifteen years before the rise of the curtain. Felix Driscoll, who has killed his father, to secure his estate, accuses Michael Clancy, a brother of Lady May, who had rejected him, of the crime. Clancy flees to America. Later he returns. His sister, in her endeavors to shield him, arouses the jealousy of her husband, Roger Conlon. A number of thrilling and exciting climaxes follow in rapid succession, and a general clearing up and understanding resulting, everything ends happily.

Dan McCarthy as Dick Fitzgerald, an Irish lad always on hand at the proper time, was acceptable. Harry Minnick was a stagey villain. Charles Saunders made the comedy hit of the play, his impersonation of Paddy Clancy keeping the audience in constant laughter. Amy Russell did well as Lady May, while Lou Ripley was a charming and sprightly Mollie Maguire. The rest of the cast were equal to their respective roles.

Star.—Rosedale.

Revivals are risky, and especially so is the revival of a play like Rosedale, the success of which has been so closely identified with the personality of a great and popular actor. To offset all such risk, however, in the case of Rosedale, we have a play that has won a firm and lasting place in the affections of all theatregoers. Evidently it has lost none of its power to attract and to please, for the audience that assembled in the Star Monday night filled nearly every seat and crowded the standing room, and throughout a spirit of generous appreciation was displayed.

The revival has been presented with care and some expense in stage setting, and with a company on the whole quite satisfactory.

Annie Clarke, who plays the part of Lady Florence May, originally played by Mrs. John Hoey, is a well known and justly esteemed actress, who has established her claim to respect by years of efficient service. She does not by any means recall the success of Mrs. Hoey, but she is satisfying in her performance.

Joseph Haworth is also a well known and creditable actor, particularly in heroic roles. According to the bill-boards of a few years ago, our "silver-tongued Bob" was quoted as characterizing him as a "greater than Booth." Mr. Haworth is a good actor in spite of this, and played the role of Elliott Gray with force and with some grace. It is only by comparison with Lester Wallack, whose fascinating personality stamped the character peculiarly as his own, that Mr. Haworth suffers. The scenes of light and playful banter lost much of their delicate charm in his treatment of them. In the stronger and more dramatic episodes he was quite equal to all demands, and his earnest, forceful, natural manner deserves all commendation.

Mr. Mestayer was excellent in the character of Bunberry Bob, and won a well deserved round of applause for his comic impersonation.

Of the rest of the company Frank J. Keenan and Charles E. Inslee deserve special mention, and of the women of the cast, Kate Ryan, who was a delightfully humorous Tabitha Stark, and Isabelle Evesson, who played the part of Rose Leigh in a pleasing and attractive manner.

Academy.—The Girl I Left Behind Me.

In spite of the fact that Belasco and Fyles' drama of fort and frontier life, The Girl I Left Behind Me, was acted almost all last season in this city, its revival last night in the Academy of Music was in the nature of a revelation of its possibilities. Numerous new accessories and expedients are employed in its production now, and they bring the spectator several degrees nearer the horror of the Indian method of warfare and intensify accordingly the dangers and the fortitude of the "pale faces" involved in the scenes.

The most sensational feature of the production is the charge of twenty cavalrymen at the end of the third act, with hero Hawksworth at the head. It shadows all previous equine episodes of the stage.

The review of the troops in the first act is also impressive. There must be one hundred men in line. Songs and choruses by the soldiers, a military band, and flying burning arrows are other sensational spectacles.

Sydney Armstrong, Odette Tyler, Edna Wallace-Hopper, James O. Barrows, Frank Mordaunt, Thomas Oberle, and Theodore Roberts repeat the successes they originally made. New comers are James E. Wilson, whose Lieutenant Hawksworth is manly and dashing; Robert Edeson, who delineates with quiet humor the role of the youthful physician; Grace Atwell, who makes a winsome Fawn Afraid, and Byron Douglass, whose villain is as palpable, although not so subtle, as Nelson Wheatcroft's.

Altogether it would seem that the broad scenic effects, the big military display and the excellence of the acting would make The Girl I Left Behind Me run throughout the rest of the season at the Academy.

American.—In Old Kentucky.

In Old Kentucky, after its successful season at the Academy, was transferred to the American Theatre last evening. The popular melodrama was well received by a good audience.

The large stage of this house affords ample opportunity to display the elaborate scenic effects of the production. Madge Brierly's swing across the chasm, and the racing scene in the third act proved as exciting as ever, and elicited the usual amount of enthusiasm.

Bettina Girard again played the heroine in a pleasing and effective manner, and the rest of the company, which includes William Courtleigh, Burt G. Clark, George W. Devo, Ida Bell, and Ethel Greybrooke were satisfactory. The music of the Pickaninny Band remains an amusing feature of the performance.

Miss Girard received several beautiful floral pieces on Monday night.

Koster and Bial's.—Vaudeville.

Sandow began the last week of his engagement at Koster and Bial's last night, and varied his performance by several new feats of strength. Mlle. Armand 'Ary sang for the first time a song in English, "The Little Coquette," and other features were Mlle. Bertoldi, the contortionist; Les Freres Deltorelli, the eccentric musical artists; Unthan, the man without arms, who performs wonders; the dancers, Mlles. Qualitz and Neumann; Blocksom and Burns, the comedians, and Capitaine, the daring trapezist. Next Monday evening the programme will be almost wholly changed, the features of the performance being Jaques Inaudi, the lightning calculator from the Olympe, Paris, his first appearance in America; a wrestling lion from the Oxford, London; the Wilmots, bicycle experts, who will mase their American debut; the Garbellas, equilibrists, and Maggie Cline, who will make her first appearance at this house.

Imperial.—Burlesque and Vaudeville.

Jennie Joyce returned to the stage at the Imperial last night in Don Juan, an entertaining burlesque and was greeted by a large audience. Miss Joyce is as pretty and spirited as ever. Among the specialties introduced by her was a clever imitation of Carmencita. Josie Gregory, another old favorite, was prominent in the cast, and others who took part were Paul Stanley, Mabel Narbis, George A. Booker and Ed. Parker. A chorus of shapely girls added was a feature, and an incidental ballet was noteworthy. Signorita Bernardo and Miss Leslie were the premières. Arnold Kiralfy also appeared, and his dancing was applauded. The vaudeville part of the entertainment was good.

Grand Opera House.—Killarney.

Katie Emmett was greeted by a good audience at the Grand Opera House last night, and her play, Killarney, was well received. In her dual role, as an Irish colleen and a blundering, stupid lad, Miss Emmett shows her varied and pleasing aptitudes, and she has the support of a good company. The scenic effects are worthy of note, as they are reproduced from studies of some of the most romantic spots in the vicinity of the Lakes of Killarney, where the action of the play develops. The period of Killarney is that just after the Revolutionary War in America, and the costuming is correct of that time.

Park.—Von Vonson.

Von Vonson appeared for the first time on Broadway at the Park last night, and was well received by a good audience. The play has repeatedly been seen on the East Side. Gus Heege, the clever Swedish comedian, found in the audience many friends who had applauded him elsewhere.

Tony Pastor's.—Variety.

Tony Pastor's bill this week is one that should assure good business at this popular variety house. Bessie Bellwood continues this week, and is the main performer. The programme, however, is a varied one, and introduces Lottie Gilson, Frank Bush, and other clever specialists, with Isabelle Cartino's troupe of monkeys.

People's.—Poor Girls.

Poor Girls, the play that was originally produced at the American Theatre several weeks ago, has returned to the city after a tour, and was seen last night at the People's, where its peculiarly melodramatic features appealed to a large audience. The week will probably be a good one for this attraction.

At Other Houses.

Sowing the Wind shows no abatement of popularity at the Empire. Its one hundredth performance will be celebrated on March 25.

Manager Frohman will add a mid-week matinee at Palmer's after Lent. The matinee attendance at The Butterflies during John Drew's engagement has surpassed all records at this theatre.

Charley's Aunt, which is still popular at the Standard, will probably run next season at another house in New York. Its two hundredth performance at the Standard will occur on March 22.

A Country Sport continues prosperously at the Bijou.

At the Fourteenth Street, A Man Among Men enters upon another week, which promises to be successful.

The Amazons, at the Lyceum, has not yet lost novelty, and is played to large audiences.

At the Casino, About Town is still the bill.

Robert Gaylor is playing at Niblo's in Sport McAllister before large audiences.

The clever performers in 1492 keep that entertainment up to an amusing standard.

Pauline Hall and Richard Golden continue at Harrigan's in The Princess of Trebizonde.

The Bostonians are patronized by large audiences at the Broadway in Robin Hood.

THE BROOKLYN THEATRES.

Amphion.—Blue Jeans.

A crowded house accorded Blue Jeans an enthusiastic reception at the Amphion on Monday night. Anna Belmont as June, George D. Chaplin as Col. Risener, and Andrew Robson as Perry Bascom were remarkably good. Others of the cast are Wallace D. Shaw, Marian Strickland, Mrs. C. Edmonds, E. L. Snader, Charles E. Udell, Maude Odell, W. E. Crandall, Gladys Laird, and Pearl Andrews. Next week, Von Vonson.

Park.—Felix Morris.

Felix Morris opened a week's engagement at the Park last evening, presenting three one-act plays: Dion Boucicault's Kerry, The Vagabond, and Moses. Mr. Morris will appear in repertoire during the week. On Friday and Saturday nights Minnie Maddern Fiske's one-act play, The Rose, will be seen. Next week, James T. Powers in Walker, London.

Columbia.—Lady Windermere's Fan.

Lady Windermere's Fan was the attraction last evening at the Columbia in the hands of Charles Frohman's company. Virginia Harned, Evelyn Campbell, Frank Gilmore, Herbert Ayling, and Howard Ansell assumed important roles. Kate Claxton in a revival of the Two Orphans next week.

Grand Opera House.—A Parlor Match.

Evans and Hoey in A Parlor Match made their second appearance this season at the Grand Opera House last night. This engagement is announced as their last in Brooklyn as joint stars. Ezra Kendall in The Substitute next week.

Empire.—The Silver King.

Carl Haswin played the leading role in The Silver King at the Empire last night in an able manner, and elicited liberal applause from the large audiences present. New and elaborate scenery and a strong cast make this old-time melodrama one of the most successful of current attractions.

Bijou Theatre.—Gentleman Jack.

James J. Corbett had a large audience at the Bijou, last night, when he appeared in Gentleman Jack. Next week, Spider and Fly.

THE CIRCUS CLOWN.

Among new aspirants for stellar fame next season are the two well-known comedians, George Richards and Eugene Canfield, now and for the past seven years identified with many of Hoyt's successful plays. Well and favorably known in all the large cities and in many of the one-night towns, their clever work and marked personality stands them in good stead now in preparing for their initial tour under the guiding hand of a veteran in the business, A. Q. Scammon. Their play, The Circus Clown, written by a Western dramatist, Fred. J. Beaman, is founded on incidents in the life of a circus clown and proprietor, to be personated by George Richards and his faithful apprentice, to be played by Eugene Canfield. A happy touch of sentiment interspersing the comedy is expected to add to a most entertaining story. Two of the scenes are laid in the entrance tents of a large circus. The play will be full of specialties.

CUES.

Helen Mar is in Chicago and in need of an engagement.

The season of the Patent Applied For company closed in Boston on Saturday night. The company were engaged for a longer season, but Manager Vance compromised with them for the balance of their claims.

Harry Hilton is making a hit with the ballad, "June Roses."

Klaw and Erlanger will book attractions for next season at the Boston Grand Opera House.

Eunice Vance appeared only one night—on March 5—at the Madison Square Theatre in A Trip to Chinatown. The part of Flirt was then assumed by Lottie Mortimer. This week, Sadie Kirby reappears in the character.

Edward N. Whitfield says that the item in the Vaudeville Jottings last week to the effect that he would take out a farce-comedy called The Free Lunch Route, was unfounded, and that the originator of the report doubtless intended it as a practical joke.

In last week's MIRROR there was a paragraph to the effect that May Haines is insane. Her mother denies this, and says that her daughter is ill, but not mentally affected.

In consequence of throat trouble, Mabel Eaton has retired temporarily from La Belle Russe company, of which she was the star. Her understudy, Ada Van Etta, is playing her part satisfactorily. Miss Eaton has gone to her home in Chicago, but will rejoin the company.

Bride Roses, a one-act piece, written by William Dean Howels, was acted for the first, and, it is to be presumed, the only time, on Monday of last week at Daly's Theatre, for charity. The piece discloses three persons buying roses at a florist's for a girl at a tea, an engaged girl, and a dead girl. The point is that the three girls described turn out to be the same. F. F. Mackay, Mrs. James A. Herne, and Maude Banks played skilfully, but the play failed because it is not in any sense of the word effective.

Ethel Fuller has been engaged to play star parts with the Davis stock company at Scranton, Pa.

Sydney de Grey has been playing the part of Ralph Bellmont in A Parlor Match the last season, and has received many excellent notices for his work.

Gustave Frohman is booking the Jane company for a tour of one hundred weeks, beginning May 1.

The publication of a statement that Henry Doughty, a member of the London Lyceum company, had sued Henry Irving to recover salary, was premature. The matter has been amicably settled, and there will be no suit.

According to the Baltimore *American*, Mlle. Rhea appeared in The New Magdalen with great success at the Lyceum Theatre, Baltimore, last Friday evening. It was Mlle. Rhea's first appearance in the play, and she is credited with personating the character of Mercy Merrick with great ability.

W. S. Hart is said to have made a pronounced impression as Julian Gray in Rhea's production of The New Magdalen. The Baltimore *Sun* says: "Mr. Hart's work was a revelation of power."

William Riley Hatch has returned to this city, having resigned from Agnes Herndon's company.

On Saturday night, in Washington, Marguerite Franklin played Tacy in the Prodigal Father at half an hour's notice, and was very acceptable in the part. On Monday at six o'clock she received notice that she would be required to appear as Kate that night, and went on in that character successfully.

J. E. Toole's Killarney and the Rhine company will close its season of twenty-six weeks on March 10 to reopen on March 26 at Philadelphia, Pa., with the same cast as heretofore.

"Nym Crinkle" in the Sunday *World* refers to The Siege of Lucknow as in the category of shelved plays of a quarter of a century ago. Mr. Wheeler, of course, means The Relief of Lucknow, produced by Dion Boucicault at Drury Lane in 1862, and in which he played Corporal Casey.

Valerie Bergere appeared last week in Williamsburg with marked success as Cicely Blain in The Galley Slave.

THE USHER

To many persons there is always a decided satisfaction in seeing the biter bit at last.

Professionals regret the latest scandal that has filled columns in the sensational newspapers, because such disclosures degrade the calling in the eyes of the community at large; but at least they can derive a certain gratification from the fact that the man who is mixed up in the remarkably disgraceful mess richly deserves his unsavory notoriety, as for years his pen has bespattered the stage with precisely the sort of mud in which he is now wallowing himself.

Long ago THE MIRROR helped to drive this man out of the field of dramatic journalism. He had terrorized the small-fry of the profession and assailed the shining lights of the stage for a long period with seeming impunity.

It was largely due to his own personal misconduct that his grip was finally loosened and that he and his shillelagh were relegated to a less conspicuous place in journalism.

This is a bad season for rascals, in more ways than one.

✤

It is generally supposed that Henry Irving has acquired great wealth during his management of the London Lyceum. The truth is that that is the most expensive theatre to run in England or America, and although for many seasons Mr. Irving's business has been very large the margin of profit has been smaller than in many houses of far less importance.

The average expenses of the Lyceum are nearly $4,300 a performance. During his tour in this country Mr. Irving is under heavier risks, but the receipts are probably double those enjoyed at the home theatre.

Indeed, Mr. Irving frankly admits that the greater part of his fortune has been earned during his several visits to the United States.

✤

Isabella Irving writes me that she withdrew from the Daly company on the 3rd of this month and took passage for New York by the *Berlin* which sailed last Saturday. Miss Irving's third and last contract with Mr. Daly expired on the date first mentioned.

A few weeks ago she received a note from the manager saying that he wished to see her "in reference to next season and the following years." Miss Irving says that she had been a member of the company for six seasons and for many reasons she wished to leave it.

A number of the actors that Mr. Daly took to London from this side have come home, and the organization is now more English than American.

✤

In every respect the benefit for the Actors' Relief Fund was the most successful Sunday night entertainment of the season. The spacious Grand Opera House was packed, and crowds of people were turned away.

The programme was really remarkable. It comprised the greatest favorites now before the public, and with two exceptions every person announced to appear was on hand.

The receipts of this entertainment assure the Relief Committee a sufficient sum to carry on its charitable work until the beginning of April.

What the destitute actors in New York would have done without the help generously extended to them by their brethren since the beginning of the year it is impossible to say. The Relief Fund has assuaged untold misery.

✤

Is it true, I wonder, that the daily papers of San Francisco hesitate to expose the bogus Sanford, whose career was described in last week's MIRROR, for fear of losing the advertisement of the place at which he is announced to appear this week?

✤

Gus Thomas has completed a play called Ambition, which is said to mark a wide departure from his "atmospheric" pieces.

The scene is laid in Washington, and the story deals with a priest who encounters the supposedly dead wife of his youth, and a young congressman who is so dazzled by ambition that he is inclined to overlook advances made toward his wife by a man of power in political life.

It seems to me that this story bears a strong resemblance to George Cary Eggleston's novel, "Juggernaut."

✤

Uncle Million, James K. Mortimer's comedy that was formerly named The Alderman, is to be played at an author's matinee in the Garden Theatre early in April.

The piece has been Americanised, and the scenes transplanted to New York and Virginia. The plot concerns the efforts of a number of designing relatives to capture the fortune of a quaint old man.

The leading part—a slangy American girl—was to have been originated by Jane Stuart. Another engagement has prevented her from appearing in the cast, however, and some other actress will have to be got for it.

✤

A dispatch from San Francisco yesterday announced that Julia Arthur has resigned from the Palmer Stock company, owing to a disagreement with Wilton Lackaye.

This ambiguous explanation is appended to the statement: "Miss Arthur in an interview says that Mr. Lackaye is indignant because she does not feel the emotions she exhibits on the stage."

Does Mr. Lackaye insist that the actress who plays the opposite characters shall disbelieve Diderot's paradox?

✤

An absurd rumor has been circulated that M. B. Curtis had confessed to his lawyer that he killed Policeman Grant. This statement is said to have originated with the chief of police of San Francisco—whose frantic efforts to convict Curtis are still remembered. Curtis himself pronounces the rumor to be a lie, made out of whole cloth. "Having been acquitted of murder," he says, "I would hardly be fool enough to make a confession now, even if I were guilty."

✤

A correspondent writes to a newspaper denouncing the Gerry Society's treatment of the poor who are brought into unwilling contact with it. That treatment he characterizes as "high handed" and "outrageous."

"This society," writes the correspondent, "is a private tyranny, created for a private citizen. Our laws and our police, the sworn officials of this city, are sufficient to execute the law. The Gerry tyrany is intolerable."

Gerryism has become not only a reproach but a menace to large numbers of law-abiding citizens. Gerry has maintained his power by means of wealth and social position. He has been a heavy contributor to the treasury of the organization that runs New York, and he has had things much to suit himself.

This year, however, there is a good prospect of loosening his grip upon the children of the stage, if the representative men of the profession make the appeal that is now being discussed to the Albany legislature for a rational modification of the Gerry laws.

HILL GIVES UP HERRMANN'S.

J. M. Hill has retired from the management of Herrmann's Theatre. He took the theatre last Fall from Professor Herrmann. His lease will expire in May. Mr. Hill has disposed of his interest in the house to a syndicate represented by Charles Benton, who has just left the Star Theatre, in Philadelphia.

For several months Mr. Hill has been running a continuous vaudeville performance at Herrmann's with only fair success. Alfred E. Aarons, who has been his business manager, will remain as manager in association with Benton.

The new management will set to work immediately to tear down the front of the house, and put in a new one. They will continue to give a continuous performance, and say they will renew the lease from Professor Herrmann after May 1.

NO INJUSTICE INTENDED.

The Chicago *Herald*, although admitting that "THE MIRROR is always able and usually fair," insists that injustice was done to the *Herald* in a news article recently published in THE MIRROR relating to the enterprises of Steele Mackaye in Chicago, in that a sentence quoted from the *Herald* was "taken from its context" and made to "do duty in a sense quite opposite from the original." It is hardly necessary to say that THE MIRROR thought the sentence quoted spoke for itself independent of any context, and that no injustice was intended. It seems that the *Herald's* sentiment in the matter was against the idea that Columbus was a great man, although, even with the skippers of Lake Michigan in its eyes, the *Herald* will probably admit that he was quite a sailor.

FRED SIDNEY'S PLAY PRODUCED.

"My play, A Queen of Hearts, produced on Friday at the Boston Museum by the Manola-Mason company," said Fred. W. Sidney to a MIRROR reporter, "is a great success, although the first performance was ragged. The piece has caught on in great style. With one exception the criticisms are splendid, and the business is capital—nearly $2,000 on the two performances yesterday.

"Both Marion Manola and John Mason have made hits. We shall make changes in the support.

"As a substantial indication that the piece is a go, I may add that the management of the Tremont Theatre offers their house to the Masons for all Summer with A Queen of Hearts, opening on May 26."

KATE CLAXTON AGAIN.

Kate Claxton will revive The Two Orphans at the Columbia Theatre, Brooklyn, next week. She will play a Spring season of about five weeks, appearing in Boston and at the Grand Opera House, this city. A. M. Palmer is said to be interested in the production. Madame Janauschek will probably play Frochard and Alice Fisher the Countess. Others in the company will be William Harcourt and Vida Croly.

MR. COWARD'S PLAY PLEASED.

A comedy by Edward Fales Coward, entitled Hearts are Trumps, was acted for charity at the Berkeley Lyceum several times last week. It is in three acts. A will, a long lost child, and an illegal clause are pivots of the plot. The dialogue is smart, and the acts work up to fairly effective climaxes. Mr. Coward, Walter Dennett, Claire Byron, and Georgie Shippen played leading parts capitally.

CLAY GREENE RETURNS.

Clay M. Greene, shepherd of the Lambs' Club, who has been for almost a year traveling around the world, returned to the Club last week. The folk are preparing to give him a rousing reception.

NEW YORK THEATRES.

BROADWAY THEATRE
Evenings at 8. Matinee Saturday at 2.
Mr. T. H. Frence, - Manager
Handsomest and Safest Theatre in the World.
LAST WEEK.
THE FAMOUS BOSTONIANS
In that most successful comic opera,
ROBIN HOOD

STANDARD THEATRE
J. M. Hill, - - - Manager
SIXTH BIG MONTH.
Matinees Wednesday and Saturday.
THE KING LAUGH MAKER.
CHARLEY'S AUNT
By Brandon Thomas.
CROWDED ALWAYS.
Evenings at 8:30. Matinees at 2:15.
March 22, 200th Performance. Souvenirs.

CASINO
Broadway and 39th Street.
Evenings 8:15. Saturday Matinee 2.
Casino and Lederer, Lessees and Managers.
LAST WEEK BUT ONE.
RUSSELL'S COMEDIANS
LATEST AND GREATEST SUCCESS.
ABOUT TOWN
Full of New Laughs and Music.
March 26—Lillian Russell Opera Co.

STAR THEATRE
Broadway and 13th Street.
Every evening at 8:15 and Saturday afternoon at 2.
ELABORATE PRODUCTION OF
Lester Wallack's beautiful Military comedy-drama
ROSEDALE.
Or, THE RIFLE MAIDS.
The cast includes Joseph Haworth, Isabelle Evesson, Annie Clarke, and many others comprising the BOSTON GRAND OPERA HOUSE STOCK CO.
Under the management of A. H. Dexter.

GARDEN THEATRE
A. M. Palmer, - - Sole Manager
Evenings at 8:15. Wed. and Sat. Matinees.
RICE'S SURPRISE PARTY.
In Ingmar and Pilleger's Fascinating Extravaganza
SECOND EDITION. ALL NEW 1492
March 19, Kilanyi will be added to 182.
200th Performance, Souvenirs, April 23.

PALMER'S THEATRE
Evenings 8:15. Matinee Saturday Only.
IMMENSE HIT. SIXTH WEEK.
MR. JOHN DREW
AND HIS AMERICAN COMPANY,
Under the management of Charles Frohman,
Presenting Henry Guy Carleton's new comedy,
THE BUTTERFLIES
No performance Good Friday, March 23.

LYCEUM THEATRE
6th Avenue and 23d St.
Daniel Frohman, - - Manager
Evenings at 8:30. Matinees Thur. and Sat. at 2.
PINERO'S CHARMING COMEDY,
THE AMAZONS
Preceded by
A SHEEP IN WOLF'S CLOTHING,
On Mondays at 2:30 and at both Matinees.

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8:15. Matinees Wed. and Sat. at 2.
CROWDED NIGHTS. PACKED MATINEES.
EMPIRE'S GREATEST SUCCESS.
Sydney Grundy's Play,
SOWING THE WIND.
100th Performance, Souvenirs, March 26.

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evening at 8. Matinees Wednesday and Saturday at 2.
KATIE EMMETT
in
KILLARNEY
Next Week—Hoyt's A Texas Steer.

HARRIGAN'S THEATRE
H. W. Harrigan, - - Manager
PAULINE HALL
Opera Company, accompanied by
RICHARD GOLDEN
In a production of Offenbach's
THE PRINCESS OF TREBIZONDE
Wednesday—Matinee—Saturday.

IMPERIAL MUSIC HALL
Broadway and 5th Street.
Matinees Monday, Thursday and Saturday.
BURLESQUE, BALLET AND VAUDEVILLE.
The Brilliant Burlesque,
DON JUAN
JENNIE JOYCE as DON JUAN.

NEW YORK THEATRES.

AMERICAN THEATRE
Mr. T. H. French, - - Manager
Evenings at 8:15. Saturday Matinee at 2.
Prices: 25c., 50c., 75c., $1. No Higher.
The Great Success from the Academy of Music,
IN OLD KENTUCKY

H. R. JACOBS' THEATRE
Third Avenue, corner 31st Street
Matinees Monday, Thursday and Saturday.
DAN McCARTHY in
THE PRIDE OF MAYO
Next Week—The Soudan

FIFTH AVENUE THEATRE
H. C. Miner, - - Proprietor
Every Evening at 8:15. Saturday Matinee at 2.
CARL AND THEODOR ROSENFELD'S
Company in a new farcical comedy,
LOVE'S EXTREMES.
All the productions at the Fifth Avenue Theatre, beginning on Monday, March 12, 1894, to June 5, 1895, are under the sole and exclusive direction of Carl and Theodor Rosenfeld.

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ALL TIME OPEN
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Matinee Saturday Only.
Last appearances of SANDOW
UNTHAN, MLLE. ARMAND' ANY,
MLLE. ALCIDE CAPITAINE.
VAUDEVILLE SPECIALTIES AND NOVELTIES.
New Features Every Week.

NIBLO'S
Walter Sanford, - Lessee and Manager
FILLED NIGHTLY.
Prices: 15, 25, 35, 50 and 75 cents.
Week of March 12.
BOBBY GAYLOR in SPORT McALLISTER
Next Week—The Power of Gold.

TONY PASTOR'S THEATRE
14th St., between 3d and 4th Avenues.
Matinees Tuesday and Friday.
Frank Bush, Bessie Bellwood, Lottie Gilson, Carlina's Dogs and Monkeys, Mehan and Raymond, Professor Wallace Tozier and Archmere, Leonzo.

BIJOU THEATRE
J. Wesley Rosenquest, - - Manager
LAST TWO WEEKS.
We Can't Be Stopped. Crowds Cheer
PETER F. DAILEY,
In John J. McNally's tremendous success,
A COUNTRY SPORT
100th Performance, Costly Souvenirs, March 19.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
Edwin Knowles, - Sole Proprietor and Manager
Wednesday—Matinees—Saturday.
JOSEPH ARTHUR'S
Famous Comedy-Drama,
BLUE JEANS
Next Week—YON YONSON.

COLUMBIA THEATRE
Washington and Tillary Streets.
Edwin Knowles and Co., - - Proprietors
(Edwin Knowles, Daniel Frohman and Al. Hayman)
Matinees Wednesday and Saturday.
OSCAR WILDE'S SUCCESSFUL PLAY,
Lady Windermere's Fan
Monday, March 19—Kate Claxton in a revival of The Two Orphans.

EMPIRE THEATRE
Brooklyn, E. D.
Walter Sanford, - Sole Lessee and Manager
Prices: 15c., 25c., 35c., 50c.
Week of March 12, 1894.
THE SILVER KING
Next Week—BLUE GRASS.

GRAND OPERA HOUSE
"Popular with the People."
Wallace McCutcheon, Lessee and Manager
WEEK OF MARCH 12.
EVANS AND HOEY in A PARLOR MATCH

THE NEW BIJOU
Smith and Livingston Streets.
Under the direction of
H. C. Kennedy, R. M. Gulick & Co.
WEEK MARCH 12.
Matinees Thursday and Saturday.
JAMES J. CORBETT in GENTLEMAN JACK

COL. SINN'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
Col. Wm. E. and Mr. W. L. Sinn, - Proprietors
This Week. Matinees Wednesday and Saturday.
FELIX MORRIS and His Comedy Company in Repertoire of Comedies.
Next Week—James T. Powers in Walker, London.

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IN OTHER CITIES.

DETROIT.

The Fred. Whitney Opera co. headed by Adele Ritchie, played a week's engagement beginning 8 at the Lyceum. The performance was a most enjoyable one in every respect. The opera is good, the co. excellent, the costumes fine, the scenery beautiful, and the principals first-class. Miss Ritchie is entirely new to us, but took the house by storm the moment she appeared on the stage, her youth, beauty, style, and voice capturing everyone. Manager Whitney is certainly to be congratulated on having secured so valuable an acquisition to his forces. Hubert Wilke, the other star, is a very familiar face to us, and at no time appeared to better advantage than on the occasion of his recent visit. The co. included three excellent comedians in Frank David, Joseph Herbert, and Ben Lodge.

Regarding the work itself it was somewhat disappointing, and cannot be considered up to the standard of either Robin Hood or The Fencing Master. The musical critics may state that its melodies are less catchy, more original, and less reminiscent, all of which may be true, yet in my humble opinion the musical portion of this work is not up to De Koven's standard, and can never become as popular as Robin Hood or The Fencing Master. There is one serious objection to the libretto, which is that the work appears to deteriorate as it goes along. In other words, the first act is the strongest of the three, the second not so good, and the third the weakest of all. I don't desire to be hypercritical, but simply state my opinion, that while it is a very enjoyable work just as it stands, it is not equal to his other more celebrated ones. The work of the orchestra, however, on this occasion requires special mention, as it was most excellent, considering that they were local musicians, and not part of the co., but the skill with which they were drilled by Max Gabriel, and the facility with which they grasped the score, showed that, as I have always contended, the Lyceum possesses the best orchestra of any theatre in Detroit. In marked contrast to this was the work of the orchestra at the Detroit Opera House when The Fencing Master was produced. It took Signor Tomasi three nights to get them anything like into working order, whereas at the Lyceum, on the night of The Algerian, things went like clockwork.

On 22-24 Charles Dickson appears at the Lyceum.

At the Detroit Opera House the perennial Black Crook played a week's engagement, beginning 5. Business good. Beginning on 12, W. H. Crane in Brother John.

At Whitney's a good production of Paul Kauvar was given week of 5 to good business. Beginning on 11, Sunday night, James H. Wallick will be the attraction.

At Campbell's Empire Mr. and Mrs. Oliver Byron produced the Heart of Africa and The Plunger to good houses. Beginning 12, Leonzo Brothers will be the attraction.

I called attention a few weeks ago to a statement made in the *Free Press* that the score of The Fencing Master contained many numbers taken bodily from a former production of De Koven's, Don Quixote. In talking the matter over with Manager Whitney he stated that he did not believe that such was the case, but that De Koven had stated that one or two of the numbers had been used before. Since the conversation, however, I have taken the trouble to run over the score myself, and find the statement from the *Free Press* to be correct. There are at least a dozen numbers from Don Quixote reproduced in The Fencing Master, and some of the very best music in the latter opera comes from the former. The purpose of bringing this matter up again is not to criticise or condemn such action on the part of Mr. De Koven, but rather to show that what might be a failure with one co., could be made to be a success in the hands of another. It will be remembered that Don Quixote was leased to one of the best cos. on the road, and reported back to the composer that they could do nothing with it. Now he puts a great deal of this same music in another opera, and makes it one of the most successful pieces of its kind ever produced. It is understood that De Koven is not entirely pleased with the action of the Bostonians in this matter, and it is his piece that they have made more money on than any other that they have ever played.

P. K. STEARNS.

PROVIDENCE.

The Camille D'Arville Opera co. received a cordial greeting on its second visit here this season at the Providence 9-10. For the week of 12 the attractions will be The Isle of Champagne and E. H. Sothern in Sheridan; or, the Maid of Bath, each playing three nights with matinee.

The Dazzler had a most encouraging opening at Keith's 5, and the attendance for the week was large. Annie Lewis as Kitty Starlight was pleasing and her singing and dancing were greatly admired. Joseph Ott as the modest man was as funny as ever, and it was utterly impossible to look at him and keep a sober face. The White Slave 12-17.

The attraction at Lothrop's 5-10 was a good one and was well patronized. Frou-Frou by Katherine Rober and the stock co. was creditably presented. Miss Rober as Gilberte displayed a clear conception of the part and showed some very handsome gowns. For week of 12, by special arrangement with Augustin Neuville, The Boy Tramp will be given with Frank Neiville in the leading role.

Fred Waldmann's Own Specialty co., with several clever artists, furnished a good variety entertainment at the Westminster week of 5. Sam T. Jack's Creoles 12-17.

Despite the prevailing dull times, Infantry Hall was filled as it never was before evening 1 with an audience eager to see and hear the famous prima donna, Adelina Patti, and her assisting soloists. The diva had not been heard in this city but once, that being about thirty-five years ago. She sang to the great enjoyment of all and was repeatedly recalled. After her rendition of "Home, Sweet Home," she was presented with two magnificent bouquets. The other soloists were Mlle. Guerrini Fabbri, contralto; Miss Louise Engel, mezzo soprano; Mr. Durward Lely, tenor; Signor Antonio Galassi, baritone; and Signor Franco Novara, basso, all being received with expressions of approval.

Ben Dodge, of this city, entered upon his duties as manager of Batcheller's Front Street Theatre, Worcester, Mass., 5.

Maude Granger, who is to make a circuit of Lothrop's theatres this month, will be supported in her production of the society drama inherited by five members of her own co.

Sol Smith Russell will make his first appearance in this city as a star at the Providence Opera House week of 29, presenting A Poor Relation and April Weather.

Annie Baxter, of this city, rejoined Frank Mayo's co. at New Haven, Ct., last week.

Fred. Waldmann's Own Specialty co. will lie off 22-24, and reopen in Brooklyn 26 for a two weeks' engagement.

J. J. Rosenthal, in advance of The Isle of Champagne, was in town 7.

Lawrence Manning has in preparation three plays which will be produced at the Talma Theatre during March, April, and May: Broken Hearts, Phillipe Ramean, and Romance of a Poor Young Man. He will be assisted by some of his pupils and the principal members of the Talma Club.

Katherine Rober was the recipient of a beautiful floral tribute, a lace jacket, and tastefully ornamented pair of slippers, passed over the footlights at Lothrop's 5-7 during a performance of Frou-Frou.

HOWARD C. RIPLEY.

WASHINGTON, D. C.

America was the crowning glory of theatrical attractions at the National Capital week of 5-10. As large as the auditorium at Albaugh's is, it was packed at every performance with crowded audiences, to see this grand spectacular production.

The National also enjoyed a week of crowded houses, The Prodigal Daughter being the attraction.

At the Academy of Music good houses were present to see Darkest Russia.

At the Bijou, Peter Jackson, the colored pugilist, made a very presentable Uncle Tom, and large audiences were present throughout the week.

At the Lyceum a variety performance was given by Hopkins' Trans-Oceanic Specialty co.

The notable feature of this week's attractions is the engagement of Mr. and Mrs. Kendal at the National giving the first Washington production of The Second Mrs. Tanqueray, A Scrap of Paper, and The Ironmaster.

Patti sings at Convention Hall 13.

Albaugh's next attraction will be Madame Rhea in La Gioconda, Josephine, Camille, and The New Magdalen.

Skipped by The Light of the Moon will be revived at the Bijou by Fowler and Warmington.

John L. Stoddard's lecture course commenced at the Academy of Music this week, and the demand for seats already indicates large audiences.

At the Lyceum Hyde's Comedians will hold the boards, with Mora as a prominent attraction.

Grant Parish, at present piloting Charles A. Gardner, will manage River View-on-the-Potomac again this Summer. This will be his third season at this beautiful resort. His new book is promised at an early date, and will bear this rather sensational title of "A Disreputable Senator." If he reveals the success that his famous "Decollete Washington" scored, he will be a big winner.

EDWARD OLDHAM.

ATLANTA.

Alexander Salvini at the Grand Feb. 28-2, with matinee, presented The Three Guardsmen, Zamar, and Ruy Blas respectively to audiences of excellent size. The plays were given with a handsome scenic equipment, and the acting throughout was admirable. Salvini's brilliant work evoked considerable applause. Stuart Robson 2, 3, with matinee, in The Comedy of Errors, and Leap Year drew large audiences. The comedy scenes were delightfully humorous, and Mr. Robson has excellent parts for the display of his comic art. Giles Shine's talents in the Dromio of Syracuse are not in the least inferior to those of Mr. Robson's, and in many instances he is quite his equal as an artist. Scenery more elaborate and appropriate has never before been used on our stage. Madame Vale 6; Still Alarm 9, 10; Old Homestead 12, 13; Mrs. John Drew 14, 15; Marie Jansen 26, 27.

At the Edgewood Avenue Theatre Mabel Paige opened to a good-sized audience 5. The booking is for a week and matinees at popular prices will be given in profusion. This house has never before enjoyed better patronage. Fannie Hill Burlesque 14, 15.

Champion James J. Corbett was in town last week en route to Baltimore. He leaves for England about April 15, where he goes to play at the Old Drury Lane Theatre. With the possible exception of Donelson, Delaney and two other pugilists his co. will be made up in London.

A reception by Mrs. Paige, assisted by Mabel and Amy, was a notable event 4.

Paul Kester, the brilliant young dramatist, who is traveling with the Salvini co., is at present working upon a new play to be called The Last of the Moors. The scenery is to be elaborate, and when Salvini appears in this new piece he will score another success.

While The Crust of Society co. was here its manager wagered Morton Smith, of the Grand, that if left to the judgment of a certain critic in the audience, he would bet that the acting of Zeffie Tillbury was superior to that of Elita Proctor Otis. The proposition was accepted, and now Morton Smith is jingling ten American dollars left here by the traveling manager.

The Palmer stock co. is to make a tour of six weeks, beginning March 26, over Klaw and Erlanger's Southern Circuit.

The French Opera troupe was here 4 on its way to New York, whence it will embark for France.

Mr. L. Detsive is in Florida for a fortnight's stay. A complete recovery before his return is sincerely wished him by his many friends.

Col. G. W. Lillie, better known as Pawnee Bill, was here last week to see Secretary Hoke Smith about some Sioux Indians for whom he has given $10,000. On 28 he will sail from New York with one of the largest shows that ever crossed the water, and will spend a year in Europe showing the natives life as it was in America. Col. Lillie needed the Secretary's endorsed approval before he could transport the red men.

Scott Thornton has not yet deserted the halls of Thespis.

ALF. FOWLER.

KANSAS CITY.

Maida Craigen and Frederick Paulding drew fairly at the Coates 5-7, presenting A Duel of Hearts, and Romeo and Juliet. In the latter D. Austin Latchaw, dramatic editor of the Kansas City *Journal*, appeared as Mercutio. He gave a capital impersonation of the role. He possesses a good stage presence and excellent delivery. Effie Ellsler in Doris and Hazel Kirke filled out the last half of the week to fair houses. Sousa's Band 11; Herrmann 12-14.

Hallen and Hart in The Idea played a fine week's business at the Grand, opening to large houses 4, despite a heavy rain. Their co. was excellent, and included J. Aldrich Libbey, Misses Murray and Grovini, dancers, and others who crowded the entertainment full of specialties of a pleasing sort. The Voodoo 11-17.

The White Squadron drew good houses at the Ninth Street 4-10 and was well presented by a good co. W. A. Whitecar took the leading part, Victor Stanton.

The prices have just been reduced to a scale ranging from fifty cents down for the dress circle and upper parts of the house, and an improvement in attendance is anticipated. By Wits Outwitted 12-17.

A Cracker Jack, a drama of Oklahoma, drew light houses at the Gillis 4-10.

Laura Burt, of In Old Kentucky, was presented with a fine racing saddle and jockey's whip while here last week.

Thieves broke into the Ninth Street Theatre box-office last week and secured about $100 in cash.

The Amateurs is the name of a new dramatic club organized here to produce farce comedy and society drama.

FRANK B. WILCOX.

BALTIMORE.

Daniel Frohman's excellent co. presented Americans Abroad at Ford's Grand Opera House to a large and enthusiastic audience 5.

Mme. Rhea began a series of performances at Albaugh's Lyceum Theatre, opening with Victor Hugo's romantic play, La Gioconda, the Actress of Padua. Mme. Rhea finds a congenial role in Gioconda, and she is ably supported by W. S. Hart.

Harris' Academy of Music was packed, the attraction being Champion James J. Corbett in Gentleman Jack.

The Struggle of Life played a return engagement, this time at the Holliday Street Theatre. The play is a strong one, and is interpreted by an excellent co. under the management of Walter Sanford.

At the Howard Auditorium Helene Mora, the female baritone in connection with Hyde's Comedians, opened to good business.

May Russell's co., with Pauline Batcheller, appeared at Kernan's Monumental Theatre.

Mrs. Ada E. Harris, of Harris, Britton and Dean, is quite ill with the grip.

Tommy Boylan, the well-known former proprietor of Guy's Hotel, and who is now conducting a little gem of a house for professionals at 1,216 G Street, Washington, spent Wednesday in Baltimore. He is a welcome guest at all of the theatres, and everybody knows him.

J. B. Polk, who is a Baltimorean, received a great deal of social attention during the week. Mr. Polk is with Daniel Frohman's Americans Abroad co.

WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

The engagement of Mr. and Mrs. Kendal at Macauley's 2, 3 was a notable one. The Second Mrs. Tanqueray was presented twice and The Forgemaster once. The house was filled at each performance, the orchestra being placed behind the scenes and the orchestra space sold solid.

Clara Morris was the attraction at Macauley's week commencing 5. She opened in Camille to a good house. There will be a change of bill each night.

Joseph Jefferson is underlined for an early appearance.

Kellar, the magician, commenced his annual engagement at the Masonic 5 to a large audience. Kellar and his charming wife give a very finished entertainment introducing some up-to-date novelties of startling character. Modjeska 12-14.

A Quick Match was presented at the Bijou 5-10, it receiving favorable mention from the local press. Peck's Bad Boy opens 12.

Fowler and Warmington's skipped by the Light of the Moon drew satisfactory patronage at Harris' 5-10. Annie Ward Tiffany appears 12-17 in Lady Blarney.

At the Buckingham the Field and Hanson co. gave a good variety entertainment.

Much interest centres in the Hon. Henry Watterson's new lecture "The Compromises of Life." He will deliver it at Macauley's 13.

The advance sale for DeWolf Hopper in Panjandrum which will be at the Auditorium 15-17 is very large. The different railroads will run theatre trains, and there will be a number of parties from neighboring towns.

CHARLES D. CLARKE.

JERSEY CITY.

Blue Jeans, at the Academy of Music, drew a good house on 5, and the advance sale for the remainder of the week indicated the same sort of business. George Thatcher in Africa 12-17.

At the New Opera House the Rooney Comedy co. did a fair business 5-7. Commencing Thursday afternoon, 8, Lew Dockstader's Minstrels; advance sale good. Charles Cowles in A Country Merchant, formerly The Baxters, 12-17.

Dan Shelby, who is managing Katie Rooney, says the co. have been out since July, and though they have not made any money, still they owe no one a cent. Dan is as bright and chipper as any youngster in the business, and you know he is more than seven.

George Chaplin, of Blue Jeans co., big, rosy and handsome, rolled into Taylor's to have lunch with me the other day. We talked over the "palmy days of the drama." George is one of the few who take good care of their money. He owns considerable property both in New York and Boston, including a little Queen Anne cottage at Cohassett. Mr. Chaplin was seventeen years with Madame Janauschek, and speaks of her in the highest terms.

Manager Clark, of the New Opera House, says business is picking up nicely, and I am sure if it is not that it is no fault of his.

Did you miss my letter last week. Well, I was called out of town to lecture on "Woman and Her Ways." It was artistically a success, and I had my return ticket before I started, otherwise you probably would not have heard from me this week.

MILTON ROBLEE.

DENVER.

The Lyceum co. appeared in a repertoire week of 5-10, three plays being given, Young Mrs. Winthrop, Engaged, and Frou Frou. Good houses were the rule during the week.

The only night the Broadway was opened during the week was Monday, when the young Denver pianist, Benjamin Jarecki, gave his concert to a large audience. Mr. Jarecki has studied abroad for several years. His numbers were difficult, and were played with rare skill. Madame Sobrino was the soloist.

We have had all sorts of dances out here, but for pretty effect the rainbow dance can take our silver mines. It was given at the Tabor week of 5-10 in connection with Monroe's My Aunt Bridget co., which drew very fair houses. Roland Reed week of 12-17.

Louise Ripley is a recent addition to the Lyceum stock co.

The Boston Quintette Club gives a concert in Denver this month.

Sousa's Band plays an engagement at the Broadway 12, 13, and Lewis Morrison produces Faust 26.

Hudson Liston, who has played with the Lyceum co. since he left Sackett, goes to Minneapolis. He received a benefit at the Lyceum on Tuesday night.

Harry Corson Clarke gave some clever imitations of Henry Irving at an entertainment at the Tabor Sunday night.

I thought I recognized Alice Johnson's lithographs over the name of Kate Munroe when My Aunt Bridget was in town.

W. P. PEABODY.

BUFFALO.

The Academy of Music presented Neil Burgess' County Fair, without Neil Burgess. The co. was the same as seen here in former years. The race scene is as exciting as ever, and "Cold Molasses" always comes to the front. The Black Crook 12-17.

Alabama was presented all the week. The co. is a new one, and the remembrance of May Brookyn, Maurice Barrymore, and Mr. Holland was too vivid to have it dashed into oblivion. The Country Circus 12-17.

The Stowaway at the Lyceum was a success. "Spike" Hennessy and "Kid" McCoy proved a big drawing card, although Tom Jones and John Doe would have answered as well beneath their masks. A Nutmeg Match 12-17.

M. S. Robinson opened the Court Street with the first week of variety. Maria Rostelle's new burlesque co. was not quite up to the mark, but Mr. Robinson is enterprising and promises a great future for the family theatre of old. Next week Eunice Vance appears with Miller's Novelty co. Miss Vance is a great favorite in Buffalo, and the city will be refurnished with popular airs.

Mr. Star, of the Lyceum, is the latest aspirant for honors in the tank drama. Last week while skipping behind the scenes he fell in and was thoroughly drenched. Manager Robinson is thinking of starring him in Hands Across the Sea.

BRET HART.

GALVESTON.

Joseph R. Grismer and Phoebe Davies came to the Tremont Feb. 26, 27, and aided by an evenly balanced and efficient co. presented The New South to audiences fair in numbers and demonstratively appreciative. Next attractions, Black Crook, Wang, Lillian Lewis and Kate Claxton.

The Galveston Quartette Society gave its third concert of the season at Harmony Hall. On this occasion the services of the Blumenberg Concert co. were secured as the main feature, and that the choice was a wise one was attested by the enthusiasm of the critical audience present.

The Quartette Society deserves every encouragement for its laudable endeavors in providing a music-loving public with entertainments of such high order of excellence as have characterized its recent efforts.

C. N. RHODE.

MINNEAPOLIS.

At the Grand Opera House the charming comedy Niobe was given 5 to a fair-sized audience. Marguerite Fesley appeared in the title role and made an excellent impression. Harry B. Bell as Peter Amos Dunn gave an admirable personation. The cast throughout was good. Herrmann 8-10.

At the Bijou Opera House Fanny Rice opened a week's engagement 4 in A Jolly Surprise to the capacity of the house, and made a decided hit. Her clever specialties provoked enthusiastic applause. George R. Edeson, who, by the way, has a host of friends here, was cordially received. Romany Rye 11-17.

The members of the stock co. of the new People's Theatre are arriving daily, and active rehearsals will begin at once. Decorators are busily at work finishing the interior.

F. C. CAMPBELL.

OMAHA.

Julia Marlowe attracted a series of large and fashionable audiences 1-3. Sheridan Knowles' The Love Chase was the opening attraction, it being the first presentation of this charming comedy in Omaha. In it Miss Marlowe has found a part for which her talents are peculiarly fitted. Romeo and Juliet and Twelfth Night were given succeeding evenings, the star appearing to better advantage in the lighter lines of Viola than in the emotional parts of Juliet. She is ably supported by an efficient co., headed by Rose Eytinge. Miss Woodward, Walter Hale, and Henry Jewett. Effie Ellsler opened a half-week's engagement 5 in Doris. Business fair, and the co., led by C. W. Couldock, as usual was satisfactory.

At the Fifteenth Street Theatre Under the City Lamps, a stirring melodrama of the stereotyped class, had a prosperous engagement 1-3. The thrilling railroad drama, The Danger Signal, opened to two large houses 4. The indications are that a prosperous half-week's engagement will result.

J. R. RINGWALT.

CHARLESTON.

Danie' Sully in The Millionaire 3 and matinee to fair business was the only attraction at the Academy of Music last week.

The Drew Comedy co. are booked for 7, 8, followed by Stuart Robson 10, and then The 8th Alarm.

General I. B. Gordon delivered his lecture on "The Last Days of the Confederacy" to a large audience 3. The receipts were $625.

Walter Pelham, the entertainer, will lecture 9 under the auspices of the Y. M. C. A.

Hall's Circus has billed the town for 10 21.

R. M. SOLOMONS.

SAN FRANCISCO.

SAN FRANCISCO, March 6.

The event of the week was the first public presentation last evening of William Greer Harrison's Irish historical drama, The Prince of Ulster (The O'Neill), written for James O'Neill. There was a crowded auditorium, composed almost exclusively of society people and club men, friends of the author. The play has much merit, although to fit it for the road and general dramatic representation it will have to be considerably changed. Mr. Harrison has written some fanciful and beautiful lines with others that fall below mediocrity. It is a blank verse structure, yet not tiresome as some compositions in that metre are. Several of the scenes depart from history and become stagey. These defects can be remedied by a skilful playwright. The greatest defects in the production related to the acting. Blank verse offers difficulties to the average co. of to-day. This was plainly observable last night in The Prince of Ulster. Although many in the third and fourth rows of the orchestra may be said to have been "on top of the stage," the lines spoken not only by O'Neill's co. but by himself were ofttimes unintelligible, and the gesticulation of the players was awkward and not in consonance with the surroundings.

Last night at the Baldwin a local literary young woman, Louise Veiller, presented a little one-act sketch entitled Keeping Up Appearances, which gave much satisfaction, and was very interesting. It is a comedietta showing home life as it appears in some families. Quarreling when alone, and over-loving when strangers are present. Miss Veiller has written a terse, simple play, interesting and dramatically bright, and as played by Julia Arthur, Edward M. Bell, and George Fawcett earned the little lady a quadruple curtain call, and "mountains of outbursts of enthusiasm." A Pair of Spectacles followed. This evening, and up to and including Thursday night, The Dancing Girl will be repeated. On Friday night Alabama will be played. At the matinee Saturday, Keeping Up Appearances and A Pair of Spectacles and for the farewell performance Saturday night Saints and Sinners. The Palmer co. make a tour of the coast beginning next Monday, including one week at the Macdonough in Oakland. Next Monday evening Wards and James begin a three weeks' season at the Baldwin, presenting for the opening play Virginius, staged in a magnificent manner.

A Railroad Ticket at the California Theatre is in its second and last week. On Thursday evening Manager J. J. Gottlob will be given a testimonial benefit, for which all the seats in the house have already been secured. A number of volunteers will appear, including Cyrene the dancer.

Amorita was splendidly sung at the Tivoli last night to a good attendance. The music of the opera is really deliciously sweet, and the co. were at home in the several characters portrayed.

Leavitt's Bush Street Theatre reopens after a very long closing next Saturday night, with the burlesque Spider and Fly.

The Alcazar has finally succumbed. As predicted not even vaudeville at cheap prices would draw there.

In order to gull the public, the Orpheum announced the appearance of Sandow as a great attraction for next Monday night. As is well known, the person who personates the original is known as Montgomery and the fraud is being exposed. The original and simon pure Eugene Sandow is announced to appear in this city on April 16 next.

Another fake of information has been brought to me) is the presentation of a play called Columbus at the National Theatre. It is said that Columbus is a piracy of 1492, and if so, H. E. Rice had better authorize some one here to look after his copyrights.

HARRY J. LASS.

NEW ORLEANS.

Wilson Barrett in repertoire was at the Grand Opera House last week and did well. Coquelin closing 11.

Marie Jansen in Delmonico's at Six made a great hit at the Academy of Music, drawing full houses. Lillian Lewis 22.

Alexander Salvini is playing a two weeks' engagement at the St. Charles Theatre, closing 27, and has fair prospects for good business.

Joseph Jefferson will begin a series of eight performances at the St. Charles Theatre 26.

The French Opera singers, having closed their four months' engagements in this city, have returned to Europe.

LAMAR C. QUINTERO.

ST. PAUL.

At the Metropolitan Opera House Prof. Herrmann, aided by Mme. Herrmann, presented an attractive and enjoyable entertainment of magic and mystery 4-7, opening to packed houses. Niobe 8-10; The Fencing Master 12-17.

At Litt's Grand Opera House Romany Rye was presented by a strong co. 4-10, opening to full houses. The Danger Signal 11-17; In Old Kentucky 18-24.

Manager L. N. Scott, of the Metropolitan, has just returned from a visit to New York. He has made some good bookings for the rest of this and the coming season.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

At English's Opera House Bessie Bonehill and an excellent co. opened in Playmates to very good business 5.

She opened to old-time business at the Park Theatre both matinee and evening 5, almost every seat being sold at both performances.

Billy Plimmer's Athletic and Specialty co. opened at the Empire Theatre to good business 5.

G. A. RECKER.

CANADA.

LONDON.—THE GRAND (A. E. Roote, manager): Ezra Kendall in The Substitute drew a fair-sized and enthusiastic audience 5. Barlow Brothers' Minstrels 6; Harry Lindley co. 7.

LINDSAY.—ACADEMY OF MUSIC (Fred. Knowlson, manager): The Tornado 5; splendid production; good business.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager), James K. Hackett in The Private Secretary to fair business, supported by a strong co., 5. Ezra Kendall in The Substitute to a good house 6. Barlow Brothers' Minstrels 7; Charles Dickson 9, 10 in Incog and Admitted to the Bar, assisted by a good co. They are sure of a good reception, as this is a return engagement.

WOODSTOCK.—The work of rebuilding the Woodstock Opera House, which was recently destroyed by fire, has been commenced. An architect from Buffalo has been engaged, and it is the intention of the projectors to make the theatre a model one. It will be ready for next season's business.

TORONTO.—GRAND OPERA HOUSE (G. B. Sheppard, manager): Charles Dickson in Incog opened 5 to a small house. It is decidedly one of the best comedies seen here, and is deserving of more liberal patronage. Incog is preceded by a curtain-raiser entitled The Salt-Cellar, which is a very clever and interesting domestic comedy. Ezra Kendall in The Substitute 8-10; Marie Wainwright 12-14.—TORONTO OPERA HOUSE (J. B. Morris, manager): The Tornado opened to a very large house 5. It is a melodrama that abounds in startling spectacular effects. The Stowaway 12-17.—ACADEMY OF MUSIC (J. C. Connor, manager): Fabio Romani 5-7; very good business. Grace Hunter made quite a hit in her serpentine dance. Barlow Brothers' Minstrels 8-10; Tony Farrell in My Colleen 12-17.—ITEM: The eighth annual benefit of the Toronto Theatrical Association at the Toronto Opera House 9 promises to eclipse all previous efforts. The advance sale assures a bumper house.

CHATHAM.—GRAND OPERA HOUSE (W. W. Deane, manager): Pinafore (brought out the S. R. O. sign) 2. Barlow Brothers' Minstrels to a fair house 3. The Algerian 11.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Mill r, managers): Franz Wilczek, the great Austrian violinist, delighted a small but very attentive audience on Feb. 28.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): Louise Natali Opera co. 6; The Still Alarm 7.——THEATRE (George F. McDonald, manager): Jules Grau's Opera co. 26-3; large and enthusiastic audiences. The Old Homestead 5.

MOBILE.—THEATRE (J. Tannenbaum, manager): Dan'l Sully in The Millionaire to fair business Feb. 26. Alexander Salvini packed the house 2, 3. The Old Homestead 5 to one of the largest audiences of the season.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (I. W. Van Vliet, manager): Fitz and Webster in A Breezy Time 1; medium business. Richard Mansfield's first appearance here, at double prices, drew a large and fashionable audience 3. Beau Brummel was the bill. Star and co. received hearty and frequent applause during the performance.

LITTLE ROCK.—CAPITAL THEATRE (Dr. C. Watkins, proprietor): By Wits Outwitted, complimentary benefit tendered the former manager of the house, C. A. LeComte, to good business Feb. 24. Stuart Robson in The Comedy of Errors 25. Notwithstanding it was Saturday night and advanced prices were charged, Mr. Robson was greeted with a big house. The Black Crook, matinee and night 26; S. R. O. at each performance.——ITEM: C. A. LeComte, former manager of the Capital Theatre, retired a few days ago. The season will be completed by owner of the house, Dr. C. Watkins, and as several good people are anxious to secure the lease it is safe to say that the coming season will be filled with the best attractions traveling South.

FORT SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): A Breezy Time Feb. 27; remunerative business. Frank Daniels in Little Puck, to good business 1. Annie Abbott, the Georgia phenomenon, mystified our scientists and doctors with her inexplicable feats of strength 2, 3.——ITEMS: Richard Stahl, the composer, is now a welcome resident of this city.—Richard Mansfield in Beau Brummel 6.

PINE BLUFF.—OPERA HOUSE (Henry Bersmith, manager): The Black Crook to a very large house 13. A Breezy Time 16.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Due: U. T. C. 3; Black Crook 6, 7; Calhoun Opera co. 9, 10; Clay Clements 13, 14; Georgia Minstrels 19; James O'Neill 23, 24; Grismer-Davies 26, 27.——ITEM: Manager Fisher returned from an extensive Eastern trip where he visited many of the principal theatres, and says he found none better equipped than the Fisher.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Ole Olson 2, 3; the Calhoun Opera co. in a round of comic operas 5-17; Al. Hayman's Black Crook 8-10.——BURBANK THEATRE (Fred. A. Cooper, manager): McKee Rankin's Canuck did a good business week ending 3. Storm Beaten 5.——ITEMS: Manager Fisher, of San Diego, is in town on business connected with his house.—Treasurer E. J. Baxadall, the Beau Brummel of the citrus belt, is up from San Diego on a brief visit.

SAN JOSE.—AUDITORIUM (Walter Morosco, manager): Calhoun Opera co. in The Black Hussar Feb. 26 was greeted by a large audience. John T. Kelly in the farce-comedy, McFee of Dublin, to crowded houses 26; performance fine.——TURN VEREIN (Carl Sorsh, manager): The Berch stock co. started a four weeks' engagement 27, change of play weekly. First week, Uncle Tom's Cabin; second week, commencing 6, Peck's Bad Boy.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Black Crook Feb. 26, 27; M. B. Leavitt's Spider and Fly 2; both to good houses.——ITEM: The Columbia Stock co. (F. D. Ormond, manager), after a tour through surrounding towns, have returned to Pueblo and resumed business at the old stand 3, beginning the week's engagement in Cripple Creek.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Black Crook did a large business Feb. 26 followed by M. B. Leavitt's Spider and Fly to fair business. The Spider and Fly have just finished a two nights' engagement in Cripple Creek. This is the first traveling co. to venture there and it is quite an undertaking when you consider the last ten miles of the trip is over a mountainous stage road.

CONNECTICUT.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): Sam Jack's Creoles had large houses 1-3, though the local Law and Order League enjoined the management's producing Fatima's danse du ventre. A special matinee was given for the local press, however, at which the dance was given. For the first time this season the house was dark 5-7, because the management decided the co. booked was not up to their standard. Due: Sadie Hasson's A Kentucky Girl 9-10; Sam Tuthill's Stock co. 12-17.——PARK CITY THEATRE (Walter L. Rowland, manager): Americans Abroad, by Daniel Frohman's splendid co., had a large and elite house 2, and gave a most delightful performance. Rosedale, by Boston Grand Opera House co., 5; Rose Coghlan 15; followed by Isle of Champagne, theory R. Dixey and Aristocracy.

DANBURY.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Venus packed the house 1, repeating its success of previous visit. Every seat in the house was sold before the curtain rose on starrgan's 400, 2. A Dark Secret played to deservedly small business 3, as the play is simply traveling on its reputation, and is not well staged. A miniature bath set in the rear of the stage does duty for the former realistic water scene. The Burglar to good business 5. Hands Across the Sea played a return date to a large and well-pleased audience 7. Lon Stevens was the recipient of frequent applause, and has firmly established his ability to play leading comedy. Sam T. Jack's Creoles 8; Rosedale 9; Texas Steer 10.——ITEM: Paul Jones, the "globe-trotter," is in town for a few days. He sang in the Opera House cafe the other evening. If your Chicago correspondent, Mr. "Biff" Hall, and heard Paul Jones sing, he would have ordered an inquest.—A prize beauty contest at Wonderland this week has started our gals into wondering where they come in.—Lon Stevens says he does not dare put his finger in his ear for fear the wheels in his head will get it off.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Freeman's Comedians in American Abroad delighted a good-sized audience 1. The Camille D'Arville Opera co. in Venus made its second visit 2, 3 to large houses. Nat Goodwin in A Gilded Fool and a packed house 5. While the support was about the average, of course Mr. Goodwin was the central figure. Powell, the magician 7; Rose Coghlan in A Woman of No Importance 12; E. H. Sothern 14; Isle of Champagne 16.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Henry Chanfrau in his well-worn but money-making drama, Kit the Arkansas Traveler, did a good business 1-3. Sam Jack's Creole Burlesque co. opened well 5, for three days. Hands Across the Sea 6-10; The Sondan 12-14; May Howard comb. 15-17.——THE WONDERLAND (S. Z. Poli, manager): A very good array of vaudeville talent enlisted to make this cosy place to the doors last week. Manager Poli, by his continuous performance policy, has created a large class of regular patrons, who have made the Wonderland a paying institution.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Girl I Left Behind Me drew a very large and enthusiastic audience 6. The co. is a fine one, and the scenery pretty and appropriate. Due: Robert Mantell in The Face in the Moonlight 9; and Rose Coulden in Forget-Me-Not 16.——BISHEE'S OPERA HOUSE (A. S. Harris, manager): The Orpheus Club (local) gave a fine concert 2, assisted by Mr. Bowen, a good baritone from Stamford. Peck's Bad Boy 10.

WATERBURY.—JACQUES OPERA HOUSE: A Dark Secret was presented on 2 by a capable co. to a good-sized audience. On 3 the Brothers Cyr, the strong men, appeared to good business. The Ben Tuthill Stock co., headed by Sylvia Thorne, opened a week's engagement 5.

NEW BRITAIN.—RUSSWIN THEATRE (Gilbert and Lynch, managers): Monte Carlo 2; good house. Hands Across the Sea was presented 5. Due: Robert Mantell 8; Rose Coghlan 15; Nellie McHenry 27.——OPERA HOUSE (John Hanna, manager): Peck's Bad Boy 3; big house. A Dark Secret 5, 6; good business, both at popular prices.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Ben J. Tuthill Stock co. presented Lemenceau Case 7, Factory Girl 8, to poor houses. The Burglar, by the Scammon co., 10 was well presented. The Face in the Moonlight was presented by Robert Mantell 14; pleased a fair house. Peck's Bad Boy 8; Mark Murphy in O'Dowd's Neighbors 16; The Jacksons (lectures) 18, 19; Barlow Brothers' Minstrels 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Cleveland's Minstrels 2 delighted a large house. Peck's Bad Boy 5; poor business.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Primrose and West's Minstrels in Monte Carlo to S. R. O. 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Felix Morris appeared Feb. 26-2; fair houses. Dockstader's Minstrels 5; good business. The Girl I Left Behind Me 8; Monte Carlo 10; A Trip to Chinatown 12; Darkest Russia 14.——PEOPLE'S THEATRE (L. E. Johnson, manager): The Midway Plaisance co. 2-3; light business.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Dan'l Sully Feb. 26 in The Millionaire to a fair house. Brady's After Dark 2 was greeted by a crowded house. Some disappointment was felt at the non-appearance of Corbett and Dempsey, who were advertised to spar in this play.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Melville-Baldwin Comedy co. week ending 3 to good business. Mr. and Mrs. Sidney Drew and Joan Drew matinee and night 5; crowded houses at both performances. Old Homestead 21; Mabel Paige week ending 9.

SAVANNAH.—THEATRE (T. P. Johnson, manager): Natalie Operatic Concert co. to fair business Feb. 26; an enjoyable concert. Daniel Sully in The Millionaire 1, 2. Natalie Concert co. return date at matinee 3, gave Faust to a good house. Mrs. John Drew in a grand production of The Rivals 6; full house at advanced prices.

ROME.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Gorton's New Orleans Minstrels Feb. 28 to a moderately large and well-pleased audience. After Dark 5; large and select audience.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Dunn and Flood, managers): W. A. Brady's After Dark 5; small house.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): The Deshon Opera co. week ending 3 drew packed houses all the week. Audiences well pleased. The co. made many friends among our theatregoers.——RAVEN'S THEATRE (Gus Rapier, manager): Dark.——ITEMS: Your correspondent was the recipient of a very fine sample specimen of Louisiana swamp-moss, the gift of his uncle, Wm. Bushnell, the juggler and equilibrist, of the Orbe and McNear's Voyager co.—F. W. Fox, late stage manager of Rapier's Theatre, left 4 to join McGibny's (St. Louis) stock co. in the same capacity.—A reception was tendered the members of the Deshon Opera co. 3 on the evening of their departure by Colonel Flaherty, of the Grand, and mine host McFarland, of the new Peoria House. It was a very enjoyable affair and one that will ever endear the name of Peoria to the hearts of the co. Songs, toasts, etc., were the order of the evening.—Eb. S. Hoyt, late treasurer of Haverly's (Chicago) Casino, was in the city 27, the guest of Colonel Flaherty.

JOLIET.—OPERA HOUSE (W. H. Hutchins, manager): Primrose and West's Minstrels 2; large house. The Ensign 3; good business. The Rainmakers 6; Dr. Bill 12; The Burglar 19; Uncle Hiram 22.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Primrose and West's Minstrels 2; packed house. Lewis Morrison's Faust 6, with Porter J. White as Mephisto and Miss Morrison as Margarite, to a large audience.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Otis Turner co. finished a week's engagement 3 to fair business.——ITEM: This co. entertained and were entertained by Knights of Pythias and Red Men during the week.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Pearl of the Press 3; well-pleased audience. In Old Kentucky 4, 5; S. R. O. Charles Dazey, author of In Old Kentucky, was born near Quincy, and his many friends here as well as in surrounding towns attended. The co. producing the play was a strong one. Laura Burt, who made a hit as June in Blue Jeans a year ago, has made another artistic success as Madge Brierly. The rest of the co. were equally as good. Richard Mansfield 9.——OPERA HOUSE (A. Doerr, manager): Ferris Comedians 1-3; good houses. Under the City Lamps 6; Stetson's U. T. C. 8; 8 Bells 10.——ITEM: After the end of this season, about May 1, Doerr's Opera House will cease to be a place of amusement. A. Doerr, manager and proprietor, has signed an agreement to close his theatre after May 1 for the consideration of $9,000. W. B. Ball, president of the Empire board of directors, states that it has been apparent from the first that both houses could not do a satisfactory business under separate management, and therefore the directors of the Empire sought the above agreement with Mr. Doerr.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. B. Hodkinson, manager): Chip o' the Old Block 5; small business. Lewis Morrison's Faust 6.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Mabel Eaton in La Belle Russe to fair business 1. Chip o' the Old Block 6; light house. Lewis Morrison's Faust 9; Rose Hill English Folly co. 13.

FREEPORT.—GERMANIA OPERA HOUSE (E. J. Hoogk, manager): Mabel Eaton in La Belle Russe to a small house 1, owing no doubt to a heavy rain. Harris' Colored Minstrels 20.——GOSSIP: Miss Eaton was taken ill at Rockford 3, and was not able to play here 5. Ada Van Etta filled her place in an acceptable manner.

DECATUR.—GRAND OPERA HOUSE (F. W. Reiss, manager): Whitney Opera co. 2 with Marie Tempest in The Fencing Master to a large audience. Baldwin's Picnic 3; small house. Richard Mansfield 26; The Wolf dupper 27.——ITEM: Giles E. Warren was in the city on a visit to his parents, Mr. and Mrs. J. E. Warren. He has announced his marriage with Lottie Baldwin. For next season he has been engaged as manager for A Baggage Check. He will play a part. His stage name is Giles Reynolds.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Spooner Comedy co. week of Feb. 26 to cheap prices to good business. The Voodoo 5; light house.

GALESBURG.—THE AUDITORIUM (F. E. Barquist, manager): Walker Whiteside in Hamlet to a large and fashionable audience 1. 8 Bells 6; full house and all well pleased. Chip o' the Old Block 8; Richard Mansfield to the largest advance sale of the season 20; Donnelly and Girard 27.——ILLINOIS HOUSE (P. B. Kirch, manager): Otis Turner's Comedy co. week beginning 5.

PEKIN.—TURNER OPERA HOUSE (Charles Dusdieker, manager): Lotta Club (local amateurs) in Rebecca's Triumph played a large house Feb. 22. University of Illinois Glee Club gave a fine entertainment to a large house 26. The Voodoo 27; Bill Nye and William Hawley Smith 28; Stetson's U. T. C. 15; Hotaiben Comic Opera co. 19.

STERLING.—ACADEMY OF MUSIC (F. M. Tracy, manager): Sam T. Jack's Old Age and Youth co. Feb. 27; capacity of the house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A Cracker Jack Feb. 27; fair business. Primrose and West's Minstrels 5; large house; first-class performance.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Primrose and West gave an old-time minstrel performance to a good house Feb. 27. A Midnight Alarm 28; small house. Sam T. Jack's Youth and Old Age co. 2; fair house. Mabel Eaton presented La Belle Russe to a fair house 3. Although suffering from a severe cold Miss Eaton scored a success in the title role and was well received.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Milliken, manager): The Voodoo to a well-pleased, good-sized audience 2. Walker Whiteside in Hamlet pleased a large and fashionable audience 5. Muldoon's Picnic 6.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Two Johns Comedy co. to a small house Feb. 26. Stetson's U. T. C. 28, afternoon and evening; small audiences. The Illinois Glee Club pleased a fair-sized audience 1. Marie Tempest gave one of the best entertainments of the season, The Fencing Master, to a large and enthusiastic audience 3.——ITEMS: Colonel Flaherty, manager of the Peoria Opera House, spent Sunday with his parents, and shaking hands with his many friends here. The Colonel reports business improving in Peoria.—Marie Tempest and her co. were entertained at lunch at the Elks lodge room by Manager Chatterton after the performance. The co. then took a special over the C. and A. for Chicago.—James A. Rit 7, booked for 6, and McSweeny's Nomination 1st 7, have canceled their engagements for Springfield.

INDIANA.

HUNTINGTON.—OPERA HOUSE (H. E. Roseborough, manager): Murray and Mack in Finnigan's Ball pleased a large audience Feb. 27. Katie Putnam 3; small house. Lewis Morrison's Faust 26.

FRANKFORT.—COLUMBIA THEATRE (H. V. Fowler, manager): Wang Feb. 17; S. R. O. The Voodoo 26; fair business. Due: Finnigan's Ball 5; Walker Whiteside 8.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Thomas Murray in The Voodoo delighted a good audience Feb. 27. Mr. Murray made a decided hit here, and will return next season with his new piece.

BRAZIL.—MCGREGOR OPERA HOUSE (Will-A. Rider, manager): Zeb the Clodhopper to a good house 1. Fitzgerald and Von Filgee Comedy co. three nights and Saturday matinee commencing 8.

GOSHEN.—OPERA HOUSE: James A. Reilly in A German Soldier 3; large and delighted audience.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Brodrick, manager): James A. Reilly in A German Soldier to a fair house 1. Archie Boyd and his excellent co. in The Country Squire were entitled to a better house 9.

AUBURN.—WYCOFF'S GRAND OPERA HOUSE: Tuxedo Feb. 26; good house. McCarthy's Mishaps 27; large audience. Ivy Leaf 5.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Murray and Mack in Finnigan's Ball pleased a good house 2. Vernona Jarbeau in Starlight drew a good-sized audience 5. Ivy Leaf 7; Gus Williams 9.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. Mcinerny, manager): The Voodoo 1; good business. Wilkinson's Widows 10; The Girl I Left Behind Me 23.

EVANSVILLE.—GRAND (Venneman and Groves, managers): De Wolf Hopper in Panjandrum Feb. 26; W. H. Crane in The Senator 28.——PEOPLE'S (Venneman and Groves, managers): Peck's Bad Boy drew a packed house 2. Zeb the Clodhopper 11; Charles A. Gardner in The Prize Winner 18.

REYNOLDS.—GRAND OPERA HOUSE (F. O. Comanager): Robert McIntyre, lecturer, 2, fair house. The house failed to appreciate "Fun on the Farm." Prof. George P. Rudolph 5, 6; fair houses.——ITEM: E. C. Hanley was here 6 in advance of the Ross Jollity co., and arranged for one performance 12.

IOWA.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Byrne Brothers 3 Bells drew a packed house 3. Gustians 5; Nahobs 12; Agnes Herndon 22; Deshon Opera co. 26-3.——OPERA HOUSE (Duncan and Coates, managers): Duncan and Coates' Variety co. continues to play to packed houses.

FORT MADISON.—NEW OPERA HOUSE (C. W. Peters, manager): Perssus-Fisher in Just Landed 1; fair business. Two Johns 6; Chip o' the Old Block 10; Dr. R. W. Tracy lectures for one week commencing 19, except 23, when My Katherine will be presented by home talent for the benefit of St. Joseph Church.——ACADEMY OF MUSIC (C. H. Salisbury, manager): Stetson's U. T. C. co. 22.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Due: Hoyt's Last Minstrels 16; The Voodoo 20.——ITEMS: The Nahobs and Archie Boyd in Country Squire were both refused owing to the rule—"Two attractions a month."—Manager Weiser has made arrangements with the C. M. and St. P., and B. C. R. and N. railroads whereby attractions can have the best time evening afford. Special train service will be granted on C. M. and St. P. Railroad, when necessary, without expense.—President Bear, of the Opera House co., returned 6 from New York.

LENORA.—OPERA HOUSE (D. L. Hughes, manager): Dr. Tracy closed his course of temperance lectures Feb. 26, and in exactly an hour after the box office opened every seat was sold. A Cracker Jack had a good house 12; the author, Herbert Isall Winslow, began his literary career in this city when a small boy writing Indian stories for the local papers.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): The Byrne Brothers presented 8 Bells to the capacity of the house, many people being turned away, Feb. 27. The Electric Sign, with a very capable co., gave an excellent performance to large business 2. Walter Edwards, Adaline Lawrence, Frances Grant and Little Edith Wright were excellent. Roland Reed 7. Mabel Young 9, 10; Primrose and West 16; Natobs 19; White Squadron 22; Spooner Comedy co. 26-2.

FORT DODGE.—PEGLER OPERA HOUSE (G. P. Rankin, manager): May Fortune week ending 4 to fair business. Leland F. Powers 8.

SIOUX CITY.—PARVIS' GRAND (E. L. Webber, manager): 8 Bells Feb. 26; packed house. Abbott and Tillotson's Niobe 2, 3; fair business. Wilson Theatre co. 19-24.——PARK STREET THEATRE (Al. G. Trudell, manager): Good business continues.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (E. O. Simmons, manager): Byrne Brothers in 3 Bells gave a fine performance to a big house 2. Roland Reed in Dakota, attracted his usual admirers and many others; Mabel Eaton 8; Hoyt's and Ten Nights 13.

BOONE.—PHIPPS OPERA HOUSE (L. C. Goodwin, manager): May Fortune co. week of Feb. 19-24 to light business. Andrews Opera co. in Dorothy 28; packed house. D'Ormond Fuller co. 5-10.

IDAHO.

BOISE.—COLUMBIA THEATRE (J. A. Pinney, manager): Ole Olson appeared to good business Feb. 23, being the first event for some time.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (Charles P. Elliott, manager): The week opened Feb. 26 with Julia Marlowe in The Love Chase to a packed house. Tillotson and Abbott's co. in Niobe followed 27 to a good-sized house. The White Squadron 2, 3; excellent performances, but patronage was not equal to the merits of the piece. Coming: Little Trixie, Professor Johnson, and Ten Nights in a Bar-Room.——NEWLAND OPERA HOUSE (C. P. Elliot, manager): The J. P. Rutledge Dramatic co. appeared in repertoire to average attendance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): By Wits Outwitted was presented by a good co. to a small but an appreciative audience Feb. 26.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Rinch, manager): Alba Heywood in Edgewood Folks Feb. 26; fair audience; performance very good. Frank Daniels and a first-class co. gave Little Puck to a crowded house 27. The White Squadron 1; fair house.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): May Smith Robbins in Little Trixie to a good-sized audience Feb. 28. The Rutledge Dramatic co. will play a week's engagement commencing 5 at popular prices.

GREAT BEND.—THE GRAND (Captain Lewis, manager): Tremaine's Famous Sun Pictures of the World's Fair 1-3; large audience and general satisfaction.

ATCHISON.—THEATRE (R. S. Brigham, manager): Frank Daniels in Little Puck drew one of the best houses of the season Feb. 26. Under the City Lamps, a poor play with a good co., played to a small audience 27.

WICHITA.—CRAWFORD'S OPERA HOUSE (George M. Bowen, manager): Starr's Big Comedy co. week ending 3 in The Galley Slave, Golden Giant, Nip and Tuck, Forgiven, The Buckeye, and Divorced to good business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Niobe to good business Feb. 28. Si Plunkard 1; fair house. The Nibbes' Spectacular Burlesque co. 2; poor business.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): A Pair of Kids to a large audience Feb. 27. Johnstone the mind-reader, 1-3; large and well pleased audiences.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Bill Nye and William Hawley Smith entertained a good-sized audience 5. Mr. and Mrs. Robert Wayne week ending 17.

MT. STERLING.—GRAND OPERA HOUSE (J. F. Tabb, manager): Ross Jollities 2; fair house; satisfactory performance. Milton Nobles 5.——ITEM: Courtland Prentice Chenault, of this city, will go out in farce comedy next season.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Gus Williams in April Fool pleased a large house Feb. 27. Sager Midgely made quite a hit. Mr. and Mrs. Robert Wayne in repertoire week of 5 to 10.——ITEM: Manager Robertson recently bought a $500 piano to be used as a "prop."

HENDERSON.—GAGE'S OPERA HOUSE (F. Hagg, manager): Katie Putnam Feb. 26; good performance; poor house. Bill Nye and Hawley Smith 6.

FRANKFORT.—CAPITAL THEATRE (Bercaw and Parker, managers): Pay Train Feb. 26; good business; very good performance. H. H. Houston, lecture, 28; small house.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Crust of Society 2; good house. The performance was well received, and the part of Mrs. Eastlake Chapel, as rendered by Edna Proctor Otis, was especially good. The support throughout was first-class. Gus Williams 5; fair business; excellent performance.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuttesbury, manager): Ullie Akerstrom in The Sultan's Favorite 1; Miss Roarer 2, The Egyptian Dancer 3 to fair business. Mark Murphy in O'Dowd's Neighbors tested the capacity of the house 5. Nellie McHenry in A Night at the Circus 9, 10; Rentz Santley Burlesque co. 12; Siberia 17.——ITEM: Miss Akerstrom's new dance, "La Chronomytre," was the most unique spectacular dance ever seen here, and the calcium effect was perfect.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Jolly Nellie McHenry in A Night at the Circus pleased a good-sized audience 6. Siberia 12.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): Mark Murphy in O'Dowd's Neighbors to large and highly-pleased audience.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles R. Futterer, manager): The Fast Mail drew the largest house of the season 6. Charles T. Ellis 13, Manager Martin Golden reports big business all along the line for The Fast Mail.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Rock, manager): Americans Abroad Feb. 26; Robert Mansfield 27; Lewis Morrison in Faust 28; Edward Harrigan 1. The Girl I Left Behind Me 2, 3; good business through the week.——LOTHROP'S OPERA HOUSE (Geo. E. Lothrop, manager): Young Sleuth 1-3; Devil's Mine 5-7; fair houses.——FRONT STREET OPERA HOUSE (G. H. Batcheller, manager): John T. Griffin's Specialty co. 1-3; Rice and Barton's Comedians 5-7. Business was not large but satisfactory.——MECHANICS' HALL: Patti in concert and opera 6; receipts, $2,200.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Robert B. Mantell and a strong supporting co. presented The Face in the Moonlight to a fair-sized audience 2. James R. Mackie, who has a new farce for next season, appeared in Grimes' Cellar Door to a good house 3. Powell the magician interested small audiences 5, 6. Hoyt's A Texas Steer pleased a fair house 7.

PITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): The Girl I Left Behind Me 5; big business. Due: O'Dowd's Neighbors 12; Ole Olson (return) 14.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): The Burglar 1; very meagre results.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Nellie McHenry, supported by a good co., presented A Night at the Circus to a fair-sized and well pleased audience 2. A Texas Steer, with Tim Murphy as the magnet, drew a crowded house 5.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Sadie Hasson in A Kentucky Girl to light business Feb. 28. Ole Olson to a good house 2; fine performance. Dan McCarthy in The Rambler from Clare 6; fair business.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Magola-Mason co. presented their charming attraction Friend Fritz Feb. 24; good house. Ole Olson 27; fair house. Due: Grimes' Cellar Door 6; A Dark Secret 9.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Lewis Morrison's Faust 1; large audience; performance excellent. Cleveland's Minstrels 5; good house; general satisfaction. Thomas Q. Seabrooke in The Isle of Champagne delighted one of the largest audiences of the season 6. Due: Grimes' Cellar Door 12; Barlow Brothers' Minstrels 23; The Dazzler 22; The Burglar 26; Ole Olson 30.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A Dark Secret, with Therese McCarten Milford as May Joyce, 6. O'Dowd's Neighbors 10.——GOSSIP: Miss McCarten has adopted the stage name of Milford, and will now be known as Miss Therese (McCarten) Milford. Her many friends will give her a hearty welcome when she plays here.

NORTH ADAMS.—WILSON OPERA HOUSE (T. Hanley, manager): Kittie Rhoades' co. week ending 10 in repertoire including Galatea, An Irish Hero, The Inside Track, The Old Man's Darling, Tom Sawyer, and The Old Kentucky Home pleased large audiences mightily. Grimes' Cellar Door 15; The Burglar 20; Durward Lely in concert April 6.——THE BIJOU (Henry and Fonda, managers): Bartell and Read's Specialty co. closed week 10. Conway and Davis' Irish Specialty co. this week.——COLUMBIA OPERA HOUSE (Meade and Hagenis, managers): This house will be opened March 29, with Sol Smith Russell in April Weather. By that time the new gallery will be finished, making the seating capacity 1,000. A new system of lighting (gas and electricity) will be introduced and the seats are to be elevated. The managers have begun booking for 1894-95.——THE HOWE: Lauri concert 9 drew the largest and most fashionable audience ever seen in this city, every seat was sold three hours after they were placed on sale.

LYNN.—THEATRE (Dodge and Harrison, managers): A Texas Steer to a large audience 5. Mary E. Lease lectured on "Am I My Brother's Keeper?" afternoon of 4; small audience. Ole Olson 5; poor business. Friends 9, 10; Cleveland's Minstrels 13.——MUSIC HALL (C. E. Cook, manager): Milton's Merry-makers 5-10; excellent business.——ITEM: The Purington Lady Minstrels gave a pleasing performance in Odd Fellows' Hall to a good house 2.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (J. C. Lenoir, manager): K. K. K. Minstrels (local) to packed house 1. Lewis Morrison in Faust 2; small house but fine performance. Edward Harrigan in Reilly and the 400 5; S. R. O.; per-

formance excellent. Isle of Champagne 7; large house; satisfactory performance. Coming attractions: A Texas Steer 9; Sam T. Jack's Creoles 10; E. H. Sothern 13; Limited Mail 14; Mary Howe Concert 15; Nellie McHenry 16; Nora Machree 17. Canceled: Aristocracy. Robin Hood, Dazzler, Ole Olson. ——GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Adele Aus der Ohe, pianist, fair house; satisfactory performance.

LOWELL.—OPERA HOUSE (John F. Conroy, manager): A Texas Steer to a crowded house 2. Edwin Milton Royle and a capable co. in Friends matinee and night to fair business 3. Ed. R. Salter's co. in Ole Olson pleased a fair audience 6. O'Dowd's Neighbors 7; Sol Smith Russell 14; Venus 26, 27.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Master and Man to fair business week ending 3.——BIJOU THEATRE (Ed. C. Bascom, manager): The Marie Rostelle Burlesque co. to fair houses 26-3.——ITEMS: H. Percy Meadon, leading man of the Music Hall, had a well attended benfit 5.—John Scully, of the Bijou, benefits 12.—Matt Ballard, agent for O'Dowd's Neighbors, was in town 6.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Charles Frohman's co. in The Girl I Left Behind Me Feb. 28; good performance to a large audience. A Texas Steer was presented 1. Sadie Hasson in A Kentucky Girl to fair business 3. Dan McCarthy in The Rambler from Clare to light attendance. Coming: A Dark Secret 10; Rice's Venus 12, 13; Rentz-Santley 14; Ullie Akerstrom 15-17; Justin Adams' Comedy co. 19-24.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Lewis Morrison in Faust 2; The Girl I Left Behind Me 5; both to full houses. Mary Howe-Lavin Concert co. 6; good house.——THE EMPIRE (Bunnell and Monk, managers): The Burglar 2; small attendance. Cleveland's Minstrels 3; good house.——ITEM: Your correspondent had the pleasure of meeting M. W. Hanley at Springfield on 3, where his Reilly and the 400 played to a packed house. Mr. Hanley is a staunch friend of THE MIRROR.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Chauncey Olcott in Mavourneen 5. A rain storm prevented large attendance. Ida Van Cortland 19-24; Niobe 26; Gus Williams 29.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Tally Ho was given Feb. 26 to a small house by a poor co. Agnes Herndon in La Belle Marie 27; business light. Effie Ellsler in Doris delighted a large audience 28. Barlow Brothers' Minstrels 1; large business. Chauncey Olcott in Mavourneen 2 sang his way into favor of a large audience.

GRAND RAPIDS.—POWERS' OPERA HOUSE (William H. Powers, manager): Charles A. Gardner presented his new play The Prize Winner Feb. 23 before fair-sized audiences. Chauncey Olcott 7; Aristocracy 9.——GRAND (O. Stair, manager): Ida VanCortland played a four night's engagement and will introduce several new plays not before presented here by her. The opening house Sunday evening was good. J. H. Wallick 5-10.

JACKSON.—HIBBARD OPERA HOUSE (F. W. Stair, manager): Barlow Brothers' Minstrels Feb. 27; Effie Ellsler in Doris 1; Chauncey Olcott in Mavourneen 4; all to fair business. Agnes Herndon 5; Charles Gardner 8; Side Tracked 9; Jarbeau 10.

COLDWATER.—TIBBITT'S OPERA HOUSE (Mrs. J. T. Jackson, manager): Agnes Herndon was to have appeared 2 in La Belle Marie. The house was all sold but Miss Herndon was unable to appear on account of illness. Booked: Chauncey Olcott in Mavourneen 9.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Agnes Herndon Feb. 26; fair house and good performance. Mavourneen 2; small house. Charles Gardner 6; Aristocracy 7; Fantasma 14, 15.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Barlow Brothers' Minstrels to a crowded house 2; well pleased audience.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Agnes Herndon in A Girl With a Temper had a fair house 1. Frohman's co. in Aristocracy to a big audience 5. Julia Marlowe 15; Primrose and West 19.——ITEMS: Agnes Herndon was taken suddenly ill shortly after her performance here and was compelled to cancel at Owosso.—Manager Baird extended a general invitation to the clergymen of the city to attend the presentation of Aristocracy.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Barlow Brothers gave one of the best minstrel shows seen here for some time Feb. 28 to a good house. Agnes Herndon 6 failed to appear on account of illness at Jackson.

FLINT.—MUSIC HALL (H. A. Thayer, manager): Ida Van Cortland closed a successful week's engagement 3 in The Mighty Dollar, Albert Tavernier creditably assuming the character of the Honorable Bardwell Slote. General satisfaction. Frohman's Aristocracy 8; followed by Thomas W. Keene and W. H. Crane.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. W. Betchold, manager): James H. Brown Theatre co. opened 5 to fair business.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (P. P. Bond, manager): John Dillon 2 in A Model Husband. Splendid performance to a good house. Dr. Galloway 5-10.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Fitz and Webster in A Breezy Time gave a satisfactory performance to good business Feb. 25. Alba Heywood in Edgewood Folks 28; light house. By Wits Outwitted 4.

ST. JOSEPH.—THE NEW CRAWFORD THEATRE (Nick Waggoner, manager): Julia Marlowe, well supported, in The Love Chase Feb. 27. Business large. May Smith Robbins 9, 10.——THE TOOTLE THEATRE (Warren Cowles, manager): The Voodoo, with Thomas E. Murray, an old favorite, 10. Halten and Hart 27; Conreid's Opera co. 28.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): John Dillon in A Model Husband Feb. 28 to a crowded house. Just Landed 5; poor business. The Misses Hack Concert 9.

CLINTON.—OPERA HOUSE (Walter Brannum, manager): John Dillon in A Model Husband played to a packed house at advanced prices 2.——ITEM: Frank Holland joined John Dillon's co. while here to play Sinclair, replacing H. E. Sears. Mr. Dillon will appear next season in a new play by J. H. Nevins, of Chicago. By Wits Outwitted 9.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Fitz and Webster in A Breezy Time to a good audience Feb. 26. The Ray L. Royce Entertainers 1; poor business. By Wits Outwitted 5.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): A Cracker Jack to a fair house 2. Thomas E. Murray in The Voodoo 9.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE: Due: Schubert Symphony Club 8; T. De Witt Talmage 11.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Due: Patti Rosa 14.

MINNESOTA.

WINONA.—OPERA HOUSE (O. P. Burlingame, manager): The Burglar to a light house Feb. 27. The Metsbney Opera co. appeared in The Princess of Trebizonde to a fair house 1. Benshaw and Ten Broeck 8; Archie Boyd 9.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): The Burglar 1; fair business.

RED WING.—OPERA HOUSE (William H. Stoddard, manager): Reed's Comedians in repertoire to good business Feb. 26-4 producing Strategists, Van the Virginian, Partners, Man in Black, and Hazel Kirke. Metsbney Opera co. gave a very satisfactory rendition of The Princess of Trebizonde 2 to good business. The Natads 6.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Gloriana to a very fair house 5. George W. Barnum as Count Escroff, and Emily Bancker as the gay and indiscreet widow Gloriana, played their parts with such naivete and intelligence as to win the emphatic endorsement of the appreciative audience. The support was excellent, and little could be desired in this direction.

NEW YORK.

HARLEM.—A Woman of No Importance was the attraction at the Harlem Opera House 5, and drew a crowded house. Miss Coghlan was warmly greeted on her entrance, and gave a finished performance. Her co. is exceptionally good, and gives her perfect support. Hoyt's A Temperance Town 12-17.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Pete Baker in Chris and Lena filled the house 1-3 at popular prices. Isle of Champagne 5, and Evans and Hoey's A Parlor Match 6; S. R. O. George Thatcher's Africa 7, 8 drew big houses.——HARMANUS BLEECKER HALL (O. H. Butler, manager): Nat C. Goodwin in A Gilded Fool 6 to a good-sized house, as a benefit for the Elks.——GAIETY THEATRE (Thomas Barry, manager): Slavery Days 5-10.——JERMAIN HALL: James Whitcomb Riley and Douglass Sherley 7.——ITEMS: Manager Soulier's benefit occurs on 12, with A Texas Steer as the attraction.—Sol. Davis announces the Metropolitan Opera co. in Carmen at the Hall on April 19.—Mrs. Soulier is arranging for a concert on 20 for the benefit of the poor.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Marie Wainwright and her excellent co. appeared before large and delighted audiences 5-7. Miss Wainwright, in the several roles she assumed, sustained the characters in a highly artistic manner, and responded to repeated calls before the curtain. The Country Circus on 8-10 was presented to excellent business, and was well worthy the patronage it received. The Girl I Left Behind Me 14, 15; Alabama 16, 17. The Algerian 19-24.——COOK OPERA HOUSE (Jesse Burns, manager): Lost in New York, with all its sensational features, attracted fine houses 5-10, and gave satisfaction. Charles L. Davis 12-14.——ACADEMY (Louis C. Cook, manager): The Two Old Cronies, with Frank M. Wills in the lead, pleased good-sized houses 5-10. Master and Man 11-17.——WONDERLAND MUSEE (L. F. McFadden, manager): The Trained Storks in curio hall and good stage performance in the theatre pleased good attendance 5-10. Variety 12-17.——ITEMS: The Cook Opera House passed from the control of H. R. Jacobs last week, and the owners placed the management in the hands of Jesse Burns. The release of this house removes Mr. Jacobs from catering to our amusement-goers who have so long known him. Mr. Burns is popular with our people, and we predict a season of success for him in his management.—Georgie Busby, with the Marie Wainwright co., was warmly received by her many friends in this city, who are exceedingly pleased to observe her advancement in the profession.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Modjeska to S. R. O. 2. Belle Archer drew fairly 5, 7 in An Arabian Night. The Hustler 13, 16; Barlow Brothers' Minstrels 19.——WIETING OPERA HOUSE (Wagner and Reis, managers): Africa drew well 2, 3. The Country Circus 5, 7 to big business. The Girl I Left Behind Me 12, 13.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Eagle's Nest was fairly attended 5-7; Alvin Joslin 9-10; Duncan Harrison in The Paymaster 12-14.——ITEMS: J. W. Kennedy, the strong man with the Country Circus, sustained a fall in Watertown 2, and was in the hospital here during the co.'s engagement. He is rapidly convalescing, and will probably be able to rejoin his troupe within a day or two.—Harry Davies, the tenor, formerly with the California Opera co., is rehearsing amateurs here in Said Pasha, which will shortly be presented with a strong amateur cast.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Two Old Cronies Feb. 27. Robin Hood Opera co. to a crowded house 5; 1,068 paid admissions. Country Circus to large and well pleased audiences matinee and evening of 5; 2,178 paid admissions in the evening.

BATH.—OPERA HOUSE (C. A. Shults, manager): The Paymaster 7; good business. Howard and Miles' Entertainers 9, 10. Fritz in a Madhouse 15; Morrison's Faust 20.

COHOES.—CITY THEATRE (E. C. Game, manager): Alvin Joslin 6; fair business. Robin Hood co. 7; packed house. Mary Palmer as Alan-a-Dale was very pleasing. Next attraction, Dr. Bill.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gant, manager): A Parlor Match 1; good-sized audience. Joshua Simpkins 3; fair business. Robin Hood 6; S. R. O. Charles L. Davis in Alvin Joslin pleased a good-sized house 7.——Kittie Rhoades 12-17.——ITEM: J. Ellsworth Stile, of this city, who has traveled for a number of years with Barnabee and Karl and McDonald's Bostonians, is at present at his home here. Mr. Stile has an excellent voice and a fine stage presence.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Evans and Hoey in A Parlor Match drew a good house 5, and everybody was well pleased. The Sisters Merrilees made a tremendous hit, and were recalled five times. Lewis Morrison in Faust had a large house 7, and gave one of the finest performances of the season. Robin Hood 9; The Hustler 13.——ITEM: Manager Benedict is now playing three attractions a week. He books nothing but first-class cos., and they all do good business.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Thomas Q. Seabrooke in The Isle of Champagne to the capacity of the house at advanced prices 2. Thomas W. Keene in Louis XI. to splendid business 5. He received a curtain call after the fourth act.——ITEM: Mr. Seabrooke spoke very highly of the Opera House and of its management, both in front and behind the curtain. His praise of E. M. Brown, the genial and pleasant stage manager, was very warm. He also remarked that Mr. Ball was on his list as a capable manager.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith, manager): The Pete Baker co., who were to present Chris and Lena 5, were obliged to cancel their date on account of the illness of Miss George with inflammatory rheumatism. She is at the City Hospital in Albany, N. Y. Mr. Baker is also ill in the same city, and all dates for a week or more are canceled.——TOWN HALL (I. M. Putnam and Co., managers): The Lights o' London, which should have been presented 7 by Fraser Coulter and Grace Thorne and their co., failed to keep their engagement or to send any reason for its non-fulfilment.——J. F. Arnold, business manager of the Dr. Bill co., was in town 7, and completed arrangements for the first appearance here of that merry comedy.

WATKINS.—PEER'S OPERA HOUSE (Leon Mumford, manager): Wills' Original Two Old Cronies 2; small house. Tony Farrell in My Colleen, minus Frank McNish, 6; good business. H. Henry's Minstrels 12.——ITEM: The Opera House here, formerly known as Love's, since the sudden disappearance of that gentleman, who until recently filled the position of cashier of the First National Bank, has been leased by C. E. M. Taber, and will in the future be known as Freer's Opera House. Leon Mumford, who has for the past two seasons been employed as manager, has been retained in the same capacity.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Fritz Emmett 7; small but well-pleased audience. Evans and Hoey gave one of their usual good performances to a good-sized house 9. Dr. Bill 12; Women Suffrage Convention 14, 15; Texas Steer 16; Devil's Auction 28.

UTICA.—OPERA HOUSE (H. E. Day, manager): Modjeska, supported by Otis Skinner, presented Macbeth to S. R. O. at advanced prices 1. A lovely basket of Marie Louise violets was presented to Mme. Modjeska at the close of the fifth act. Evans and Hoey entertained large audiences 2, 3 with A Parlor Match. George Thatcher's co. presented Africa before a very large house 5. A Trip to Chinatown 19; The Devil's Auction 20.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Minnie Lester co. closed a week's engagement to a packed house 3. George Thatcher's Africa gave entire satisfaction to a very large audience 6. Ezra Kendall in The Substitute 14; A Trip to Chinatown 20; Devil's Auction 22.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): A Country Circus pleased a large audience 2. Belle Archer in An Arabian Night to a small but delighted audience 3.——MUSIC HALL: Harry Markham, co. week of 5-10.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): "Punch" Robertson had a fairly profitable week ending 3. Ben Hur, by local talent, under the auspices of the City Mission, had excellent houses 5-7.

PLATTSBURGH.—THEATRE (W. A. Browne, manager): The California Opera co. booked to appear at this house failed to make connections.

OGDENSBURG.—OPERA HOUSE (Charles S. Rich-

hard, manager): The Tornado pleased a fair-sized audience Feb. 22. Barlow Brothers' Minstrels 15.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Incog. presented by Charles Dickson 1; The Paymaster (Duncan Harrison) 6; both to good houses. The wonderful work of Samson was heartily applauded. Marie Wainwright 8; County Fair 12; Master and Man 19.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): Hands Across the Sea 1; good-sized audience. Columbian Cadets (colored) elicited merited applause. Charles L. Davis in Alvin Joslin 5; fair-sized house. The Dazzler played a return date 6 to the largest house of the season; standing room at a premium. Violet Mascotte 15.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Dr. Bill was presented 3, fairly pleasing the audience, as did The Dazzler B co. 5. Mr. Ott, a brother to Joe Ott, essayed his part successfully. Lost in New York 12; A Texas Steer 15.——ITEMS: H. L. Emery, formerly of the "A" Dazzler co., has been appointed permanent manager of the "B" co.—D. J. Mack, who was for some seasons with the Baker Opera co., has been playing this season with the "B" Dazzler co., successfully rendering pretty ballads, which are invariably encored.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Country Circus 1 gave an excellent and satisfactory performance to a good house. Robin Hood Opera co. gave an excellent performance to a good house. Devil's Auction 19.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Slavery Days 1, 2; small audiences. Robinson's Opera co. came 5-10 in La Mascotte, Chimes of Normandy, Fra Diavolo, Olivette, Girofla-Girofle, Bohemian Girl, Mikado and Pinafore to large audiences. Punch Robertson 12-17; Mr. and Mrs. Kendal 21.

CLEAR.—OPERA HOUSE (Wagner and Reis, managers): Robin Hood was presented by a good co Feb. 27 to splendid business at advanced prices. Charles Dickson in Incog 1; fair house; satisfactory performance. County Fair 2; good business. Private Secretary 7; Sport McAllister 9.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Belle Archer in An Arabian Night 1; good performance to light business. Manager Sisson has acquired all rights to The Colonel, and is now booking the route for next season.

MEDINA.—OPERA HOUSE: H. H. Ragan's lecture 5; good business. Charles Dickson in Incog 12.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Robin Hood Opera co. Feb. 28 to one of the finest audiences of the season. A number of theatre parties from out of town attended. Punch Robertson opened the week with a S. R. O. house. Howard and Miles' Specialty co. 12, 13; Robinson Opera co. 14, 15.

LYONS.—MEMORIAL HALL (Fred. Chamberlin, manager): George Thatcher's Africa 1; fair-sized and well pleased audience. The Old Homestead Quartette 6; fair business; pleased audience. Alabama 15.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Robin Hood, matinee and evening, to S. R. O. 2. Thomas W. Keene to a full house 6. Felix Morris 8; Ezra Kendall 12; Devil's Auction 16.

NEBRASKA.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): A large house greeted Julia Marlowe and her capable co. Feb. 26, when The Love Chase was presented in a most creditable manner. The Ensign also had excellent business 1, and was presented with almost the same cast which appeared here formerly. The Holden Comedy co., which made many friends here earlier in the season, opened 5 to a packed house. The Inside Track was the opening bill. Fred. Karcher of this place has joined the co., and will do his musical specialty.——ITEM: The Funke Opera House will probably be closed the remainder of the season on account of damages caused by the fire in the store buildings below the auditorium last week.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Under the City Lamps to very poor busin ss Feb. 28.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Pinafore Feb. 26 27 by local talent for charity. Large audiences. House dark week of 5-10.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): Holden's Opera co. week commencing Feb. 26 to good business.

YORK.—NOBLE'S OPERA HOUSE (I. H. Cowell, manager): Due: Linton's Dramatic co. 12-14.

FREMONT.—LOVE OPERA HOUSE (Ezra C. Usher, manager): A. H. Woodnull failed to appear 5. Ezra Kendall 15. Flint, mesmerist, week of 9.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (I. G. Avers, manager): The Limited Mail drew fairly 6. Nellie McHenry next.——OPERA HOUSE (E. A. Mitchell, manager): Ole Olson 8.——ITEM: The local lodge of Elks has secured the Mendla-Mason co. for their annual benefit which will occur shortly.

EXETER.—OPERA HOUSE (J. D. T. Wingate, manager): Friends 2; fair house. Ole Olson 9.——ITEM: The students of the Phillips' Exeter Academy gave their annual concert at their gymnasium 2 to a crowded house. Proceeds for ball nine.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Henry E. Dixey in Adonis drew a very large and well pleased audience 2. The Limited Mail to a small-sized audience 5.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Waite Comedy co. continued to large houses week ending 3. Dockstader's Minstrels gave a very satisfactory performance 7; attendance was very large. Trip to Chinatown 24; Mr. and Mrs. Kendal 27; Tornado 28, 29; Old Homestead 31.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): Ed. F. Davis' U. T. C. co. drew fair houses 5-10. The cast was a good one, including the Byers' Sisters and several clever specialists, and gave evident satisfaction. Sadie Hasson in A Kentucky Girl 12-17.——GERMANIA: The Fay Foster Burlesque co. attracted good business 5-10. Turner's English Girls follow.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Primrose and West's co. presented Monte Carlo to a fair house 6. Performance very amusing. Mr. and Mrs. Kendal 26.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): A. Deming's A Stranger co. pleased a good-sized audience 6. Dr. Bill 9; Guy Brothers' Minstrels 14.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Guy Brothers' Minstrels to a large and well-pleased audience 6.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (T. P. Jerman, Jr., manager): Mrs. L. B. Cleveland gave a very interesting lecture to a large audience of ladies Feb. 27. Mrs. John Drew in The Rivals was booked for 2, but for some unknown reason the contract was ignored. Manager Jerman will investigate the matter. Hannibal A. Williams, Shakespearean lecturer, 5; Still Alarm 20.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Fanny Rice presented A Jolly Surprise to a delighted audience 1. Despite the hard times she will close a most successful season of thirty weeks March 27.——GOSSIP: Our citizens are pleased to have C. P. Walker manager of our new playhouse, as they are confident he will manage it to the best interest of all concerned, and at the same time he will give the amusement public the best entertainments possible to be secured for this section.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): M. B. Leavitt's Spider and Fly Feb. 25-3 to good business. Co. and entertainment first-class.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): The most creditable attraction yet presented at this house thus far this season was A. Newton Field's dramatization of Wilkie Collins' story, The New Magdalen, during week 26-3, which was seen by good-sized and appreciative audiences. The play was staged in fine style, as to cast, costumes, and scenery. Essie and Minnie Tittell, Lillian Andrews, and Wright Huntington achieved deserved recognition for their competent and intelligent acting in the chief roles. It was the best work they have done this season.——ITEMS: H. Demmer, a competent and popular young man, has been appointed by Manager Friedlander as doorkeeper and ticket-taker at the main door of the Marquam.—Under the able management of Robert Blei, of this city, The Trocadero (formerly the Alhambra, which, by the way, closed Feb. 24) will open 12 with Helene Mignon French Opera Buffe co., of Montreal, P. Q. The house will be conducted as a variety theatre.—Charles Swain, the present clever comedian in Cordray's Portland co., will soon leave here for San Francisco to join Walter Morosco's co.—The Casino Theatre (late the Park), which has been closed for almost two years, will reopen 19. John Cort will be manager. The Sea Queen co. will open the house. Portlanders wish Mr. Cort success in his new venture.—The Black Crook, with 100 people, will be one of the big productions at the Marquam in April.—Wright Huntington closed his engagement as leading man at Cordray's 4. Week of 5-10 he will leave for San Francisco. He will lead the stock co. which will open the New Grand Opera House, San Francisco, 26. While here, Mr. Huntington has at all times given the utmost satisfaction by his earnest and efficient work, and many regret his departure.—Richard E. French and Margaret Marshall, now members of Cordray's Seattle co., will soon be transferred to the Portland co.—Morris Smith, the right-hand man of Manager Cordray, was, at the beginning of this season, promoted from outer to inner doorkeeper and ticket-taker at Cordray's Portland house. This promotion is worthily bestowed, and bespeaks Mr. Smith's strict attention to duty, capability, and gentlemanliness.

OHIO.

AKRON.—ACADEMY OF MUSIC (W. G. Robison, manager): Alabama drew a fair but very enthusiastic audience Feb. 28. Tuxedo to a fair house 2. McCarthy's Mishaps pleased a good house 3.

UPPER SANDUSKY.—OPERA HOUSE (Gibson and Cuneo, managers): Marie Kinzie Comedy co. 5-8 in repertoire to good business at popular prices. Charles A. Loder in Oh, What a Night 15.

DELPHOS.—SHEETER OPERA HOUSE (C. E. Davies, manager): Old Soldier Feb. 22; good business. Robert Downing Tally Ho co. 5; The Fast Mail 26.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): The Girl Band of East Liverpool delighted a fair house 3. Yale's Devil's Auction turned them away 5.

CANAL DOVER.—BIG 4 OPERA HOUSE (Better and Cox, managers): Al. G. Field's Minstrels to S. R. O. 3; one of the best minstrel performances ever seen here. Due: District Fair 26.

LIMA.—FAUROT OPERA HOUSE (Moore and Lutz, managers): Tuxedo drew a large and well-pleased audience Feb. 27. The Pulse of New York 10; Aristocracy 13.——ITEM: Notwithstanding the cries of "hard times" and bad business elsewhere, the Faurot continues to do a handsome business.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Barney Ferguson made his annual appearance in McCarthy's Mishaps to a good house 1. Rose Hill's English Folly co. gave satisfaction to a fair house 3. Bates Brothers' Humpty Dumpty pleased a fair house 7. Charles Gardner in The Prize Winner 9.

WOOSTER.—CITY OPERA HOUSE (Ketler and Adams, managers): The Cornell-McDowell co. began a week's engagement 5.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Vernona Jarbeau 25; business fair. The Crust of Society 2; business good. Sousa's Band concert 6.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Old Soldier 25; business fair. Robinson's Comedians opened 5 to fair business.

ALLIANCE.—SOUDECK'S OPERA HOUSE (F. W. Gastill, manager): The Riley Dramatic co. 5-10; good business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Alabama, with Fiske C. Boggs in the leading role, supported by a fine co., pleased a good-sized audience Feb. 27. McCarthy's Mishaps 2; good house. Lewis Morrison's Faust 13; Mrs. General Tom Thumb 22.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Newton Beers' Lost in London co. Feb. 28 to a fair-sized audience. Willie Collier 5 presented Hoss and Hoss to a good house. Pay Train canceled 8.

CANTON.—THE GRAND (Cool and Stewart, managers): Alabama to good business 1.

PINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): McCarthy's Mishaps Feb. 28; good business. Tuxedo 7; Al. G. Field's Minstrels 15; Lewis Morrison in Richelieu 16.

CHICAGO.—NAVLE OPERA HOUSE (Louis Sommermacher, manager): Robinson's Comedians in repertoire week ending 3 for the benefit of local lodge Brotherhood Railway Trainmen.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Noss Jollity co. 2; excellent co.; good business. Pay Train, booked for 8, canceled owing to the illness of Florence Bindley. Fast Mail 17; Only a German 24; A Breezy Time 31.——ITEMS: The Trades Assembly is negotiating for a return date of Morrison's Faust.—Pearl Revare has joined the Murray and Mackcomb.—Wilfred Clarke, booked for 25, 26, failed to appear 25, being snowbound at Parkersburg, W. Va.

IRONTON.—THE MASONIC (B. P. Ellsberry, manager): Wilfred Clark in Tit for Tat gave a splendid performance Feb. 26 to a small audience. The Noss Jollities 25; good performance; fair house.

GALION.—CITY OPERA HOUSE (Waldman and Rettig, managers): Cook Dramatic co. week ending 3 to a large and well-pleased audience.

TOLEDO.—PEOPLE'S THEATRE (Brady and Gerwood, managers): Donnelly and Girard in The Rainmakers to S. R. O. 5-7. Under the City Lamps 8-10; Spider and Fly 12-17; Paul Kauvar 19; J. H. Wallick 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Lincoln J. Carter's Fast Mail did a good business 3.

HAMILTON.—GLOBE OPERA HOUSE (Frechtling and Connor, proprietors): R. E. Graham's After the Ball to a poor house Feb. 24. Al. G. Field's Columbian Minstrels to a very good house 27.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Bessie Bonehill Feb. 26-3; good business. Gus Hill's New York Stars opened to a good house 5; Sousa's Band, matinee 6; fair business. Peter Jackson 12-14; Aristocracy 15-17; William H. Crane 19, 21.——ITEM: The orchestra of the Grand was expelled from the Musicians' Union for playing under the Union's scale of prices.

SANDUSKY.—BIENILLER'S OPERA HOUSE (Charles Baetz, manager): Dr. Frank Carver in The Scout did well Feb. 22, 23. Thatcher's Tuxedo drew a large audience 1. Bates Brothers' Humpty Dumpty 10; followed by Field's Minstrels 26.

PENNSYLVANIA.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Dark week of 5-11.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): The District Fair 2; fair-sized and pleased audience. Blue Grass 7; good-sized audience. Thomas W. Keene 8; McCarthy's Mishaps 9.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): The District Fair pleased a good house 3 followed by True Irish Hearts 5 to a small audience.——JOHNSTOWN OPERA HOUSE (E. D. Griswold, manager): Corinne pleased a large and very fashionable audience 1 at advanced prices. Al. G. Field brought out another large audience 3 and gave general satisfaction.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Mora-Williams co. in repertoire at popular prices pleased large audiences 5-10: In Darkest Russia 12.——ITEM: The Zulu Minstrels, composed principally of Philadelphia and local talent, stranded at Manheim 3. They were all arrested for defrauding landlords, but at a

[CONTINUED ON PAGE 22.]

THE NEW YORK DRAMATIC MIRROR

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EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

AMERICAN—In Old Kentucky, 8:15 P. M.
BIJOU—A Country Sport, 8:15 P. M.
BROADWAY—Robin Hood, 8 P. M.
CASINO—About Town, 8:15 P. M.
DALY'S—Shore Acres, 8:15 P. M.
EMPIRE—Sowing the Wind, 8:15 P. M.
FOURTEENTH—A Man Among Men, 8 P. M.
GARDEN—1492, 8:15 P. M.
GRAND OPERA HOUSE—Killarney, 8 P. M.
H. R. JACOBS'—The Pride of Mayo, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Orchestra, 8 P. M.
LYCEUM—The Amazons, 8:15 P. M.
MIELO'S—Sport McAllister, 8 P. M.
PEOPLE'S—Four Girls, 8 P. M.
PALMER'S—John Drew, 8:15 P. M.
STANDARD—Charley's Aunt (2nd Edition), 8:15 P. M.
STAR—Rosedale, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

ORPHEUS—Blue Jeans, 8 P. M.
COLUMBIA—Lady Windermere's Fan, 8 P. M.
CRITERION—The Silver King, 8:15 P. M.
GRAND OPERA HOUSE—Soudan, 8 P. M.
NEW PARK.—Felix Morris Comedy Co.
NEW BIJOU—Gentleman Jack, 8 P. M.

THERE are signs that the business of the theatre has picked up of late in all directions, and the belief that next season will be a remarkably prosperous one is growing.

A SERPENTINE dancer performs in a den with four lions at the Royal Aquarium, London, before crowds. Many of the witnesses of this "novel" feat, however, probably look on with a morbid expectation based on a peccant hope that the animals may arbitrarily and suddenly insist upon a change of their hour for luncheon.

IN our issue of October 29, 1892, we published an article about dramatic critics in the city of New York, and in that article we gave the substance of an interview with Mr. McLellan, manager of Pauline Hall. In that interview Mr. McLellan is reported as saying that the *Recorder* had made some vicious and malicious attacks on Miss Hall, and that Mr. Nragle had in times past accepted various sums of money from Miss Hall and also from Marie Jansen for press work, intimating that because payment of these sums had been stopped the attacks were made on Miss Hall. We have been at some pains to investigate the truth or the falsity of the above statements or charges, and we find that not only is the statement that Marie Jansen paid any sums for press work untrue, but that on the contrary, Mr. Nragle had never known Marie Jansen. Marie Jansen herself declares that up to the time that article was written she had never met Mr. Nragle, and had never paid him a dollar for press work or for any other reason. As to Mr. McLellan's statements so far as they concern Miss Hall, we have made investigation, and we have been unable to find any foundation whatever for them; and we are, therefore, convinced that the statements have no foundation in fact. The Mirror had no intentions, of course, to do an injustice to Mr. Nragle or the *Recorder*, and hence regrets the publication of the article and interview above referred to.

THE PIRATING OF PLAYS.

THE persistent work of The Mirror in unmasking play pirates is at last bearing fruit. A prominent manager some time ago employed a detective agency to discover piracies that immediately affected him, but the disclosures of these dishonest persons in The Mirror still steadily far outnumber all those of other mediums of exposure. The Mirror never has had any interest in the matter beyond that which actuates it always—a purpose to uphold the best in the theatre and to condemn and pursue the dishonest elements in the profession. The Mirror expects that in time its hands will be held up by other journals as to play pirates, and that the day will come when it will be as dangerous for any one to steal a play as it now is to steal any other piece of personal property. Several newspapers have already taken up the cudgels furnished by The Mirror, and are giving valuable help against theatrical thieves. Among these is the St. Paul *Daily Globe*. The dramatic writers on all reputable papers should expose pirates wherever and whenever they can be identified, and thus assist in purging the profession of persons who have no right to operate in any legitimate business.

IT CANNOT BE TRUE.

"THAT was a most extraordinary scene at the opera last evening," says the Boston *Journal*. "During the waits, men and women in droves rushed toward a box and stared, some relying on their eyesight, others trusting more in opera-glasses at short range, at Emma Calvé, as though she were some strange, wild animal." Can it be possible? This in Boston? Men and women representing the highest type of civilization in the modern Athens "rushing" in "droves" to gape at an artist who for the evening was a simple auditor in a box at the opera? If it were so, we might say blush, O Butte, Mont., and weep for shame, ye of Waco, Tex.! Even if it were in Chicago, Illinoy, the levy upon credulity would not perhaps be returned unsatisfied. But we cannot believe it of Boston—will not! It is impossible that this could happen in the Hub from which irradiate the vari-tinted rays of many-sided culture—the home of the infinite in assertion of superiority—the centre of the national, if not of the universal cerebrum—a place rich in the esoteric felicities of self-admiration and assumedly authoritative in its declarations to the outside world as to all things of art and all matters of artistic conduct. In Boston? Never! The *Journal* is mistaken.

AN elderly gentleman is said to have enjoyed a very popular comic opera at a Broadway theatre one night last week for the thirty-fourth time. Superficially, this fact may be taken as positive proof of the vitality of this particular comic opera, but it is really an evidence that anything that originally pleased may be reiterated almost indefinitely. Vide many an antique minstrel jest.

IT is said that Bernhardt will play the one-night stands when she next visits this country, about two years hence. In which case the occasional one-night stand will no doubt enjoy an actress very much in earnest, or a woman very much out of temper.

FOOTLIGHT FUN.

THAT'S DIFFERENT.

MANAGER (*after rehearsal*)—Am sorry, Miss Shreecher, but I don't think we can engage you.

ACTRESS—But I am in a position to get a report circulated that you give me a hundred dollars a night.

MANAGER—That's different. You may go on.—*Boston Transcript.*

ANOTHER VERSION.

The theatrical manager is known by the company he keeps.—*Life.*

WITH A DIFFERENCE.

"Of course, Patti's present tour is her farewell appearance before the American public," remarked the Horse Editor.

"Yes," answered the Snake Editor, "but it will be many years before she makes her farewell disappearance."—*Pittsburg Chronicle.*

POINTED.

BRIGGS—How did you like the human pincushion at the museum?

GRIGGS—I thought he was stuck on himself.—*Truth.*

LEGAL ADVICE.

CREDITOR—I'm going to make that comic opera manager shut up till my bill's paid. What'll I do—seize the orchestra's instruments?

LAWYER—No. Attach the skirt dancers' dresses.—*Philadelphia Item.*

PERSONAL.

MINER.—Edward Miner, son of Harry C. Miner, and business manager of the Fifth Avenue Theatre, will be married on March 20 to Miss Sadie Hanna, of New York. The ceremony will be performed in the Presbyterian Church at University Place and Tenth Street.

WILLARD.—E. S. Willard's presentation of Hamlet was received by the Philadelphia *Press* and the *North American* as one of the notable stage events of the time. Great stress being laid upon the skill with which the play was illustrated by new business and by the re-arrangement of the scenes.

FOX.—Della Fox spent last week with her parents while playing in Panjandrum at St. Louis.

VAUGHN.—Harry Vaughn, whose last engagement was as manager for Carrie Turner, is recovering from an attack of nervous prostration.

WILSON.—E. H. Wilson, who was treasurer for the late Rosina Vokes, is now at the Grand Hotel looking after the interests of Proprietor Stafford, of the Imperial, in that house.

DICKSON.—James B. Dickson has retired from the theatrical business and is managing the Wine and Spirits Exhibit that takes place annually at the Madison Square Garden.

WARDE.—Frederick Warde, who is an enthusiastic Knight of Pythias, assisted in the initiation of J. W. Browning, formerly a member of the New York Senate from New York city and who is now a resident of Denver, at a recent meeting of Denver Lodge.

OWEN.—W. F. Owen sailed from England by the American line on Saturday, having resigned from Daly's company.

KEENE.—Thomas W. Keene will rest for two weeks beginning to-day, spending his time at his home on Staten Island. He will resume his tour at the New Bastable Theatre, Syracuse.

PHELPS.—Henry P. Phelps, for twenty years editorial writer and dramatic critic on the Albany *Times*, author of "The Stage History of Hamlet," "Players of a Century," and other books, is the editor of "The New York State Legislative Souvenir," the third annual issue of which is now current. Mr. Phelps spends much of his time in New York, and retains his interest in theatrical matters.

DIETZ.—Frank Dietz has been re-engaged by Mme. Rhea as her manager for next season.

DALY.—The University of Notre Dame at South Bend, Ind., has conferred the Lactare medal on Augustin Daly. The medal is given annually to some distinguished person of the Catholic faith.

COLBURN.—Carrie Colburn is the author of a war drama, The Girl in Blue, to be acted at the Columbia Theatre, Boston, on Thursday afternoon of next week.

DARLEY.—Brian Darley, of the Boston Charley's Aunt company, broke his leg a month ago. Last week he was able to walk out of the hospital.

HARLAN.—Otis Harlan is mourning the death of his mother, which occurred on Thursday.

WOOD.—James S. Wood, paying-teller of the Metropolitan National Bank, of Kansas City, will go on the stage next season, probably in support of Julia Marlowe.

MORIARTY.—Marcus Moriarty is in Pittsburg staging a new play by Edward Wietzel entitled The Tide of Life. It will be produced at the Lyceum Theatre in that city on March 26.

STANNARD.—Anna Stannard, of the Lady Windermere's Fan company, is to play the part of the adventuress, Mrs. Erlynne, during the company's engagement at St. Louis, the week of Oct. 15. Miss Stannard is the daughter of ex-Mayor Stannard, of St. Louis, and is a great social favorite in her native city.

CLAYTON.—Estelle Clayton says it is now three years since she has seriously turned her attention to dramatic writing. During that time she has not only written The Viking, the comic opera E. E. Rice will produce in the early Fall, but Clytie, or The Runaway Match, sold to Lotta, and several other works for which she is now negotiating with prominent people. "If I continue to meet with my present encouragement," says Miss Clayton, "I shall not again return to the stage, although I am every now and again offered some tempting inducement to do so."

FOSTER.—Charles Foster has been elected an honorary life member of the American Dramatists' Club.

RICE.—Henry Irving presented last week to Myron B. Rice, who has represented this season Abbey, Schoeffel and Grau, in connection with Mr. Irving, a life-size portrait of himself in the character of Becket, framed in oak and silver; also a finely-engraved silver cigarette case, with the inscription in Irving's handwriting: "To Myron B. Rice from Henry Irving, 1894."

WOLSTAN.—Lelia Wolstan, leading lady of the Walker Whiteside company, says that an item is being circulated to the effect that she has been ill for three weeks, and her place has been taken by Helen McGregor. Miss Wolstan denies this assertion, and says that she was out of the bill but one night, owing to a slight cold which affected her voice.

ROBINSON.—Pretty Anna Robinson is making a decided hit in A Temperance Town, in the part formerly played by Caroline Miskel. Miss Robinson has talent as well as beauty, and she therefore makes much of the role.

LETTERS TO THE EDITOR.

BUT MR. CARTER HAS PARED DIFFERENTLY

DETROIT, March 10, 1894.

To the Editor of the Dramatic Mirror:

SIR.—There is a paragraph in your last issue stating that Hardie and Von Leer are playing American plays without paying royalties.

My experience is a contradiction to that. Will you kindly (in justice to Hardie and Von Leer) state that they have paid me royalties on The Plunger, and oblige, yours, OLIVER BYRON.

MR. USSHER'S OPPORTUNITY.

PATERSON, N. J., March 10, 1894.

To the Editor of the Dramatic Mirror:

SIR.—If Mr. Ussher would investigate matters in his own calling, also visit Washington, D. C., during the Congressional session, and weed out—à la Parkhurst—the wrong-doing in the Government departments of *some* of the representatives (Senators and Congressmen) of our country, he would indeed perform that which is akin to all that is good and honest, and receive the hearty good wishes of all true husbands and wives. But when he attempts to malign the ladies and gentlemen of the stage he proves himself a narrow-minded, bigoted ass. May God bless the dramatic profession!

GEOFFERY STEIN.

STILL AMONG THE LIVING.

ALBANY, N. Y., March 10, 1894.

To the Editor of the Dramatic Mirror:

SIR.—For several weeks some unscrupulous person has been industriously circulating the report that Bobby Ralston, of this company, is dead, thereby causing managers in towns where we are playing return dates to feel somewhat in doubt as to whether they will get the same company as on our previous engagement at their theatres. As the balance of this month is booked almost entirely in return dates, I would like to state that Mr. Ralston is not dead; that he is still with the company, and repeating his great success in the character of Mulligan, the Irish king.

Yours truly,
HERBERT Q. EMERY,
Manager The Dazzler, B company.

DISCLAIMS PIRATICAL DESIGNS.

HARRISBURG, Pa., March 12, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I see in your issue of March 10 a notice from the Plainfield, N. J., correspondent under the head of "The Black Plot" that The Two Kids, as played by the Waite Comedy company, was strongly like Ezra Kendall's A Pair of Kids.

In justice to myself I desire to contradict the imputation of your correspondent. The Two Kids is an original comedy in four acts which I wrote myself for my two little daughters, Jennie and Mamie El More, and bears no more resemblance to Mr. Kendall's play than Hamlet does to Uncle Tom's Cabin.

By correcting this error you will do an act of justice and oblige an admirer of fair play.

Respectfully, EUNICE FITCH.

A PRAYER TO STAGE MANAGERS.

NEW YORK, March 9, 1894.

To the Editor of the Dramatic Mirror:

SIR.—We all love to air our grievances. I have no particular one at present, but I would like to ask some one, or any one who knows, why stage directors won't give an actor or actress credit for having common sense?

If we are capable at all of being entrusted with parts, we *are* deserving of common politeness, which we seldom get from the many great (?) stage managers under whom we are obliged to suffer.

Really, being called "dear" and patted on the back does not compensate one for the humiliation one feels in being told that "the lady who played it before did so and so."

Oh, stage directors! do let us be original to a degree at least, for if you don't we can't be natural.

ONE COMPLETELY CRUSHED.

MR. HEYWOOD'S ADDENDUM.

CHICAGO, Ill., March 7, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of March 3 was the following:

"Jules Friquet has left the new Edgewood Folks company and joined My Aunt Bridget."

While this is true in fact it carries with it a false inference that reflects discredit to me, and I wish you would state the following facts over my name:

Mr. Friquet had been warned that the repetition of the violation of certain rules in my company would be met with his discharge. While violating the rules, he gave his notice, which I accepted. He saw in your columns my ad. for a man to fill his place and he denied all knowledge of having given notice, but as I was perfectly sober when I accepted it the notice stood good and he left my company in Texas on Jan. 31, and did not join My Aunt Bridget company until their engagement in Chicago some three weeks later.

Hence the injustice of confining the two events in the same sentence. It may be well to add I hold his receipt in full for all salary.

Yours truly,
ALBA HEYWOOD.

ENTERTAINER SOCIALLY CONSIDERED.

NEW YORK, March 6, 1894.

To the Editor of the Dramatic Mirror:

SIR.—With due regard for what is due to brains and genius, I think Mr. Wilder's position as to the rights of entertainers is not tenable. The moment in which an artist consents to take pay for his services he forfeits his rights to any treatment other than that which any intelligent employe has a right to expect from refined and intelligent employers. He has no more reason to demand social attentions than has the caterer who provides the refreshments or the musician who plays for the dancing.

It follows, as a matter of course, that the intellectual entertainer will be differently treated; but this is the involuntary tribute paid mental superiority everywhere, and has nothing to do with his presence in a business capacity. His rights end with provision for his comfort, a respectful bearing and the payment of his fee, just as they would in an engagement in a respectable theatre.

I fail to see that the entertainer belittles his position by doing what he is hired to do, and that which everyone knows he is hired to do, without expecting or even wanting social attentions in addition. When he wishes the attention of a guest, let him go as such, what right has he to expect more in a parlor than a capable artist on a public stage?

Mr. Wilder's reference to the physician is scarcely correct. The physician is not regarded as a social equal unless his personality, entirely independent of his profession, commands it. Do we invite him as a guest and expect to pay him for such visits as a physician?

An entertainer's treatment depends very largely upon the individual himself, but his rights, it seems to me, are easily defined. "Business is business."

Respectfully, G. PAUL SMITH.

☞ *All orders for plays, theatrical photographs and popular songs should be addressed to the Supply Department, New York Dramatic Mirror.*

KEOGH AS TO CHARLES COGHLAN.

George T. Keogh, manager of Charles Coghlan, called at the MIRROR office on Monday and made statements regarding the abandonment of Mr. Coghlan's tour.

"For two weeks prior to the time set for his opening at the Duquesne Theatre, Pittsburg, last week," said Mr. Keogh, "Mr. Coghlan had had no solid food. He was suffering from gastric irritation of the stomach. He was attended by Dr. Pease, of the Hoffman House. When he left New York for Pittsburg on Saturday, he was feeling slightly better, and the doctor thought he was much improved. But the long journey was too much for him. In Pittsburg his condition became worse, and Dr. Montgomery was called. On Monday the company rehearsed without Coghlan, and he expected to be well enough Tuesday morning to direct the dress rehearsal. But he became even more ill, and was taken to the Mercy Hospital; I settled the hotel bills of the company and paid their fares home, and the engagement was abandoned.

"Mr. Coghlan, of course, regrets exceedingly that this misfortune should have overtaken him, and consequently all associated with him, at such an important time. David Henderson, the manager of the Duquesne, has brought suit against him for compelling the closing of the house. I think had Mr. Henderson been on the spot he would have understood matters, and would not have brought the suit. Mr. Coghlan will do all that is in his power for Mr. Henderson.

"The reports that Mr. Coghlan's illness is the result of too frequent libations are absurd—they have not the slightest foundation. According to some dispatches to New York papers, Mr. Coghlan is in the alcoholic ward in Mercy Hospital, Pittsburg. That is not so; he is in a private apartment, large and as elegantly furnished as any in the Hotel Waldorf. Beef tea and other invigorating food are administered to him by the nurses, and it is likely that he will be back in New York in a few days.

"Several managers have written to me offering time whenever Mr. Coghlan resumes his tour. He will probably play for several weeks this Spring and will certainly star again in the Fall."

DECORATING FORREST'S GRAVE.

Friday morning last Mrs. Jane English, mother of the late Lucille Western and Helen Western; Mrs. Amelia Serges, and Mrs. Ben DeBar, a committee from the Forrest Home, passed through Philadelphia in a carriage with a magnificent collection of flowers, on their way to the grave of Edwin Forrest, in the churchyard of St. Paul's. The tomb contains eight bodies, including that of the great actor. It has a simple slab of stone of oblong shape, and lies within easy sight of the passer-by. When the committee entered the ground they stood for a moment reading the inscriptions on the slab, until they came to the words, "Edwin Forrest, born 1806; died 1872." Directly beneath this is the line, "Family Vault of Edwin Forrest." They stood for a moment in silent contemplation, and then covered the tomb with lilies, orchids, and roses. In an elegantly trimmed basket was a profusion of flowers, set in beauteous contrast as to color and shade. Hanging pendant from one side was a satin ribbon with the word, "A birthday offering, from the Edwin Forrest Home, to our friend and benefactor, Edwin Forrest, born March 9, 1806." Dear old Mrs. English was visibly affected, as indeed were her two companions.

MIDWAY PLAISANCE REPRODUCED.

The Midway Plaisance Fair has been well attended during its first week at the Madison Square Amphitheatre. It will remain open until Saturday night, after which it will be transferred to Boston for two weeks, and then start on a tour of all the large cities in the West.

All the villages and theatres of the Midway Plaisance Fair are provided with solid scenery, and everything pertaining to the production is carried out with effective results. Among numerous other features are the Irish Fair, with its original World's Fair attractions; the Turkish theatre, with the dancing girls, genuine Turks, Chinamen, Japanese, Esquimaux and Egyptians. The Streets of Cairo, the German Village, and Old Vienna.

This realistic reproduction of the Midway Plaisance at Chicago is due to the enterprise of the Hunt and Holly company, and owes much of its success to the clever management of David H. Hunt.

BUNNELL RUNS NEW HAVEN.

"New Haven," said G. B. Bunnell, manager of the Hyperion and Grand Opera House in that city, to a MIRROR reporter, "is the oasis in the desert, if New England may be likened to the latter place. The city is so looked upon by managers. During no other season has so much money been taken in at the Hyperion as is the case this year. The fact is I have control of New Haven, and run it as it should be run.

"I book attractions at my two houses so that there shall be no clash, and I give to the public in that section just enough theatrical food."

FIGHT ON A TRAIN.

A despatch from Quincy, Ill., last Wednesday stated that a riot occurred on the Wabash train out of that city between the male members of the In Old Kentucky, and Under the City Lamps companies. The companies had happened to play in the same towns on the same dates, and bad blood had been engendered. Revolvers were drawn and shots were exchanged, but no one was hit by bullets, although one of the actors was stabbed, and others were bruised with sticks of stove wood. The conductor of the train tried to stop the fight and was roughly handled.

SAID TO THE MIRROR.

ALF. G. HERRINGTON: "True Irish Hearts will close season on May 7 in New York city. On May 21 the company will begin a supplementary tour in Halifax, St. John, Prince Edward's Island, Newfoundland and Quebec. The attraction has been out since August 28. I do not care to say that we have made money this year, but we are not losing."

G. B. BUNNELL: "I have a country place near Bridgeport, Conn. It is worth $40,000 and I have lived in it twenty-one years without subleasing it. Now, however, I have a chance to let it for the Summer. I shall do so and go abroad. I think I have earned a vacation."

CHARLES LEONARD FLETCHER: "I shall go to Shepardstown, Va., next week to visit R. D. MacLean and have a chat with him regarding his starring tour next season."

LEW ROSEN: "One gets tired of even the Rialto. I have written steadily for years about things theatrical, and I shall cut away from it next month to breathe the air of London and Paris."

ALFRED THOMPSON: "William H. Crane's latest decision is to revive next season The Merry Wives of Windsor. Accordingly, he has engaged me to design the scenery and costumes; in fine, to direct the entire production. Already I have set to work on it."

H. R. JACOBS: "I have sold another theatre. This time it is in Rochester. I have now left ten places of amusement. That is enough for one man to attend to."

PERCY GAUNT: "I am composer and librettist of a farce comedy called A Windy City Bank. It is just finished. I hope to have it touring in a few months."

KATE DAVIS: "Carl and Theodor Rosenfeld have a play in preparation in which I shall play the principal part."

CLARENCE FLEMING: "The first week I was with Rose Coghlan's company we did a very large business in one-night stands in New York State. Miss Coghlan has therefore dubbed me the Mascot."

JOHN STRINGER: "In consequence of the illness of the manager, I have been on the road several weeks with The Black Crook."

JAMES R. ADAMS: "In September I will send out a company to play in A Crazy Patch. I have received models of pantomime tricks from my brother-in-law, William Morgan, of London. I will introduce them in the third act."

COL. MILLIKEN: "I have retired permanently from the dramatic agency business. I shall devote the rest of my life to the practice of law. I became a lawyer years ago and have all the legal papers necessary to demonstrate that fact and also that I have practised that profession for some time with success. I consulted with Abe Hummel and he says I am qualified to practice in New York city. No one has a larger theatrical acquaintance than I have, and I expect to prosper in my new occupation. The Performers' Professional Equity Club has appointed me its attorney."

JEROME EDDY: "Although it is not generally known, Sol Smith Russell's ambition is nothing less than to play the part of that typical American, Abraham Lincoln."

CHARLES TOWNSEND: "I have closed my Captain Racket company and I shall rest until after Lent. My losses during the first week in February were record-breaking, owing chiefly to the fact that Florida, where we were playing, is 'showed to death' at present—the local managers, with few exceptions, playing everything that applies for dates."

E. B. SWEITSER: "I am glad to say my wife, Catharine Lunyard, has joined the company of Tom Seabrooke. Why? Because I know she will prove that since finishing her musical studies she is without doubt one of the best singing and acting prima donnas we have to-day."

MARSHALL P. WILDER: "No, I shall not go to London this Summer. Baseball is my present play. Baseball crank did you ask? No, I'm a baseball enthusiast. The difference? Well—let's see—oh, ask a crank. He'll tell you."

JEFFREYS LEWIS' TOUR.

Jeffreys Lewis on Easter Monday will begin a supplementary tour at Houston, Texas, thence playing West to the Pacific Coast. While in Europe last Summer Miss Lewis secured a number of new plays which she will present during her season. Her talents are too well known to need comment, for in her particular line she is unrivalled. The company supporting Miss Lewis is a strong one, and includes several well-known artists. Arthur A. Lotto has been engaged by Miss Lewis as business manager.

THE TRAIN DERAILED.

Myron Calice, a member of the Lillian Lewis company, was left behind at a Texas town the other day, having missed the train by which the company proceeded to Houston. In hope of reaching Houston in time, Mr. Calice boarded a freight train. This train was derailed, however, before reaching that point, and Mr. Calice was seriously, though not fatally, injured. He is at the Capital Hotel, Houston, where he is receiving careful attention.

PLAYERS ROBBED.

A thief entered the dressing-rooms of the theatre at Henderson, Ky., on Feb. 26, and took $65 from the clothing of Mr. Hart, $15 from Mr. Valentine, and $20 from Mr. Findlay of the Katie Putnam company, leaving no clue.

Get Swede Lewis's self-help, portfolio book personal magnetism, reading, speaking, stage effect. A $100 course for $2.50. Thoroughly elegant, complete. Unquestionable endorsements. Write "Heart of Art" Publishing Company, 108 East Twenty-third Street, New York. Mr. Lewis' instruction rooms, same building.

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IN THE WINGS.

Cecil Clay, husband of the lamented Rosina Vokes, is in Brussels visiting his brother, the British consul at that place. Naturally Mr. Clay is prostrated by the sad death of his wife. He writes: "My only pleasure is reading and collecting all the beautiful things written about her."

James T. Powers' season in Walker, London, will end in two or three weeks. After that he will not again be seen in the play. He is reading several new pieces. In one of them he will appear next season, and it is barely possible he will make a production during a supplementary tour this Spring.

"Biff" Hall wrote in last week's MIRROR that he had received from Will A. McConnell a photograph of Kirke La Shelle as Hamlet. Mr. McConnell has deceived Mr. Hall. The photograph is of George W. Lederer in that character. So, at least, says J. M. Hill. Hill gave it to me and I gave it to McConnell. Who will get it next?

The manner in which Courtlandt Palmer, the pianist, has been put before the press and public by Elisabeth Marbury, his manager, is admirable. All sorts of paragraphs were circulated concerning him, but there was no advance puffing. Mr. Palmer had three facts to contend with. He is the son of a rich father, and the public at large never believes that talent can spring from money; he is an American and, in musical circles as in theatrical, it is the imported performer that makes the eyes bulge hereabouts; and he had already appeared at Carnegie Music Hall some three years ago, when his ability was immature.

Arthur Hornblow is now in the employ of the Rosenfeld Brothers, at the Fifth Avenue Theatre. He will focus his ability as a play reader and press agent—which he first employed with A. M. Palmer—on the German managers.

John A. Stevens has completed three plays, on which he has been working all Winter. The Searchlights is on its way to Edmund Tearle, the English tragedian; another is for Eugene Tompkins, and may be played in the Fall, says Stevens, at the Academy of Music; and the third, entitled Nobody, Mr. Stevens will use as a medium for his return to the stage, after an absence of two years, in the Fall.

I learn from Harry Fulton, the Chicago feuilletonist, now in this city, that he is writing a piece for David Henderson, in which Russell's Comedians will appear the coming season. The music for it will be by W. H. Batchelder, director of the orchestra of the Chicago Opera House.

From a Boston theatregoer I learn that Calvé in Carmen played to as large an audience as that present on the opening night when the de Reszkes, Lassalle and Emma Eames were billed. Calvé in Cavalleria Rusticana aroused Boston to a positive frenzy of enthusiasm.

Bernhardt will not return to America until the season of 1896-97.

Waco, Texas, is wounded. It does not see why it should be skipped by the attractions touring that State. Mantell, Mansfield, Reed, Modjeska, Robson, Pauline Hall, etc., have just visited all the other Texas cities. This cry is wafted from that place: "We may not be up in classics and ethics, but take us under normal conditions and we believe we could distinguish between 'After the Ball,' and the 'Miserere,' and after studying human nature a bit, we could possibly detect a contrast between Hamlet and Si Perkins."

"Jack" Hirsch has left the other States of the Union to take care of themselves and is once more in New York. He says there are one or two attractions he has not yet handled, but they are coming in rapidly.

"Happy" John Ward, of Ward and Vokes, and W. F. Crossley, who is to manage him next season, are planning to go to London on June 1 to remain a month. Percy will then proclaim to the Prince of Wales' set that his body has not been refused at the morgue.

Mr. Crossley and Branch O'Brien bet on Wednesday that each could eat one hundred oysters. They sat opposite each other, and set to work. Crossley devoured seventy-five and then stopped, as he says, simply because he thought there would be no wisdom in swallowing any more.

Julia Marlowe's season will close in May. She will spend the Summer in Europe. She means to face a London audience. In the Fall she will revive The School for Scandal.

To a young man named Morley is due the credit for getting Rose Coghlan and her husband, John T. Sullivan, from place to place. Morley is Sullivan's valet. At Toronto the driver of the carriage that was to take them to the depot, after the final performance, was discovered to be drunk; Morley put him off the box and drove the twin stars to the train. The following week, at Montreal, the engineer held the train three minutes for them, and as he was about to put on steam, they appeared. They had been run away with and again it was Morley that saved them; he held to the reins, although dragged a block.

Little Edna Wallace-Hopper arrived in town from Baltimore recently in an indignant frame of mind. "That Philadelphia paper that quoted me as saying that De Wolf Hopper, my husband, and I will devote ourselves next season to the production of comedies, with musical features of the Robertson order, quoted me wrong, and has made a lot of trouble. One would get the idea from reading it that we propose to appear with a small company in light comedies. Nothing of the sort. My husband is a comic opera artist, and, as THE MIRROR has published, will make a big and costly revival of Cinderella at School, in the Fall. I shall be in his company."

"Who should play the most important part in a play?" I asked Frank Mayo. "Why, the audience of course," he answered. "They must be the master of every situation; they must have all the 'fat' in the piece. Otherwise the play will fall to the ground."

Lillian Russell has no more ardent admirers than the students of Yale College. A few weeks ago Patti sang at the Hyperion in New Haven. After her concert some of the most prominent of the undergraduates wrote to Manager G. B. Bunnell, saying that as long as he had the enterprise to engage Patti, he would not be living up to his reputation if he did not place Miss Russell before them. Bunnell then worked the telephone in the direction of the Casino, with the result that Canary and Lederer booked Miss Russell at the Hyperion for next Wednesday. Then there was rejoicing on the campus until it was discovered that Yale's Easter vacation will begin at that time. Mr. Bunnell, in a fever of desperation, went again to the telephone. He was lucky enough to persuade the Robin Hood company to take the date of Wednesday, and get Russell to sing on Monday. That is why Yalensians are walking to chapel this week with an elastic step.

The performances of grand operas by the Metropolitan company are exciting Boston to such an extent that both men and women are compelled to rush into an adjoining bar and drink moxie. It has often been held that the stage is demoralizing—but who ever thought it could debase any city to such an extent. And that it should be Boston!

Mary Hampton is protesting against unhome-like hotels. She says that a proprietor will spend $10,000 on his bar-room or office and not put a curtain or a picture in a bedroom. She says that when actors and actresses pay from $2 to $5 a day for a hotel room, they should have more in it than a bed and a chair. For my part, I prefer a hotel room of this kind; for on the few occasions I have lodged in rooms which the proprietor had attempted to furnish liberally, the canvases were so badly painted and the bric-a-brac so gaudy that one felt like sleeping in the hall.

PACOLET.

NOTES AND QUERIES.

HOWARD CLAIBORNE, Dallas, Tex.—Mlle. Rhea was born in Brussels, but with her parents removed at an early age to Paris, where she was educated.

R. C., New York.—The seating capacity of the Chicago Auditorium is 4,300; that of the Metropolitan Opera House is 3,353.

NEW ORLEANS.—The address of the lady you mention is the *News* office, Long Branch, N. J.

A READER.—The book is published and sold by G. W. Dillingham and Company, 23 West Twenty-third Street, this city. The price is 50 cents.

CONSTANT READER.—The story to which you refer is without foundation. The actress in question has never married. Gallantry forbids the mention of women's ages in this department.

P. L. N., St. Louis.—See foregoing answer.

STEADY SUBSCRIBER.—Her whereabouts has been unknown to us for some time past. If you wish to communicate, write to her in care of THE MIRROR; she will probably see her name in our letter list.

CECIL HORTON, Chicago.—There is a wider latitude in the classification of plays to-day than formerly, and so many strange coinages and compounds are employed by ingenious authors and novelty-seeking managers that it is difficult to describe their various shades of meaning, if indeed they really have such shades. This is a comprehensive definition of a tragedy: A dramatic composition representing an important event or events in the life of some person or persons, in which the catastrophe is unhappy, or a drama in which an unhappy passion leads logically to a fatal termination. A drama is a play that represents seriously a series of human actions. A melodrama is a play wherein the characters and language are somewhat exaggerated, and the incidents and situations are heightened beyond the level of strict probability for the sake of theatrical effect. A comedy-drama is characterized by an admixture of strong dramatic interest and marked comic episodes. A comedy is a cheerful but not necessarily humorous representation of life, wherein truth to nature is scrupulously regarded and a happy denouement is reached. A farce-comedy has come to mean a travestie on human life, in which any form of extravagance, buffoonery and musical and saltatorial diversion is permissible; it has an apology for a plot, and all semblance to actuality is cast to the four winds of heaven. A farce is a comic play, in which exaggeration is employed, the characters are set at cross purposes and a suggestion of probability is thrown over a series of broadly amusing complications. A burlesque is a caricature of a serious story; the pieces called by that name nowadays for the most part burlesque nothing in particular. They are in reality extravaganzas, or frothy, pointless medleys of fun, in which song, dance, specialties, and scenic glitter are dominant. Forget-Me-Not is the property of Rose Coghlan. We believe that the other plays you name are either owned or controlled by A. M. Palmer. The use of a treadmill to represent a horse-race on the stage would infringe an existing patent.

CONSTANT READER, Philadelphia.—Sydney Grundy's An Arabian Night was first performed in this country several years ago by Augustin Daly's company. The other piece you refer to was taken from the same German source. If there be any piracy involved it is in the latter case, although it is possible that the German piece is now common property.

TELEGRAPHIC NEWS

CHICAGO.

Many Managers and Agents in Town—The Passing Show—Hall's Chronicle of Matters Theatrical.

[Special to The Mirror.]

CHICAGO, March 12.

This city is well provided just now with managers and agents, and they are taking in the shows. I saw Tempest in The Fencing Master at the Grand last Friday night, and in the house were Al. Canby, of Francis Wilson's company, and his wife; Augustus Pitou, manager of Mavourneen; William H. West, of Primrose and West, and his pretty wife, Emma Harley; and Frank Slocum, of Mansfield's company. About town I see Joe Reynolds, of The Crust of Society; Wilson, of Wilson's company, and a host of others.

Business has been very good here of late, with good shows. Modjeska had a big week at Hooley's, playing to the capacity after Tuesday night, when it was announced by Manager Frank Perley that Modjeska would leave for a European tour after this season. Manager Slocum has announced that Mansfield will do likewise after his one week's engagement at the Grand, which opened well to-night. The star will give his entire repertoire during the week.

The Fencing Master enjoyed a good week at the Grand, and in this connection I wish to take off my hat to that brave little woman, Lilly Post, whose voice is better than ever and who acts with her usual dash and spirit. Last evening she sang Miss Tempest's role of Francesca and sang it very well. Gerald Gerome, the new tenor of the company, who is a Chicagoan, made a decided hit and was given ovations Wednesday night by 200 dental students and Friday night by a number of personal friends.

Chauncey Olcott attracted a large audience to Hooley's last evening and made a fine impression in Mavourneen. He is here for one week, and Willard soon returns for his farewell engagement.

At McVicker's the Conreid Ferenczy German Opera company did well in The Tyrolean last week and is to devote its second and final week to a repertory. Then come the Lilliputians in their new production.

I clip the following from the *Morning Union*, of Tacoma: "The Rob Roy of Andrew Mackay was excellent, and in his magnificent costume he looks a magnificent specimen of the sturdy Scotchman. At this afternoon's matinee every girl will receive a doll and each boy a handsome present." Just imagine our old friend Andy Mackay acting and giving away dolls and toys in the far Northwest!

The Crust of Society did well at the Schiller last week and entered upon its second and final week this evening before an audience of good size. Manager Prior has returned from New York and is again on deck. He announces The Girl I Left Behind Me soon.

George S. Robinson, formerly of The Crust of Society, is here visiting his wife, who is with Mavourneen. He was released from The Crust last Saturday but he has not been able to find out the reason.

Will. Davis, of the Columbia, and Harry Powers, of Hooley's, have returned from New York city.

John W. Morrissey, formerly of the Lyceum and the Grotto, has taken the management of the new Louvre, a high-class concert hall.

Owing to the indisposition of Charles Coghlan, his Chicago date was canceled, and the week at the Chicago Opera House will be filled by Emily Bancker in Gloriana. The opening last night was very good. Manager Henderson will endeavor to make Mr. Coghlan pay for the disappointment. Next Monday night Francis Wilson's revival of Erminie will begin its engagement of three weeks at this house.

The grand opera season of four weeks opened with Faust at the Auditorium to-night, and there was a large and very swell audience in attendance. To-morrow night we hear Calve in Carmen, and other operas will be given during the week. During the engagement the Thomas concerts will be discontinued, as the orchestra plays for the opera.

Frank Murray sends me from Columbus a choice collection of new soubrette names for the bouquet. They are Yetta Mittler, Pepi Mahler, Leola Belle, and Elsa Fiechti—a clipper quartette.

Charles E. Blaney's latest musical comedy, A Summer Blizzard, will receive its first city production at the Haymarket April 15. T. W. Mullaly, who is directing the tour of "Bob" Graham in After the Ball, and who purchased A Summer Blizzard, arrived in this city last Tuesday from New York, accompanied by Mr. Blaney, the author, and twenty-two members of the company. The cast will include Louis Wesley, Nellie Rosebud, Alf. Pierce, Charles Burke, E. A. Lang, Mamie Taylor, C. W. Reinhardt, and the Gotham City Quartette. The scenery is being painted at Havlin's Theatre. Rehearsals are now in progress, and the piece will be "tried on the dog" the last of this month.

Mr. Murphy, formerly advertising agent of the Haymarket, has taken the management of the Empire Theatre.

Fanny Davenport has been doing very well at the Columbia, where she opened her second and last week to-night. The Lost Paradise follows for one week, and then comes In Old Kentucky for a run.

Manager Ben Stern left for New York city Thursday to see his family after an absence of nearly six months.

Bill Nye and his new partner, William Hawley Smith, had a very good house at Central Music Hall last Saturday evening.

Lottie Collins and the Howard Athenæum Specialty company opened at the Haymarket last night, and the openings at the other theatres were as follows: Gus Williams in April Fool at Havlin's, R. E. Graham in After the Ball at the Windsor, Bessie Bonehill in Playmates at the Alhambra, The Midnight Alarm at the Clark Street Theatre, burlesque at Sam T. Jack's Opera House, continuous vaudeville at Frank Hall's Casino and Bijou, and variety at the Lyceum and Olympic.

Our weather is incomparably beautiful, thank you.

"BIFF" HALL.

PHILADELPHIA.

The Week's Record and the Openings in the Quaker City's Many Theatres—Notes.

[Special to The Mirror.]

PHILADELPHIA, March 12.

The Grand Opera House remains closed.

Frank Mayo, in Davy Crockett, is followed at the People's by The Struggle of Life, which has a fair attendance this evening.

Creston Clarke's engagement at the Girard is a repetition of his former successful one and not upon any occasion has there been a vacant seat in the desirable portion of the house. The School for Scandal is on this week, and the attendance is overflowing. Manager George Holland is the Sir Peter.

Billy Barry at the Park did not draw well with The Rising Generation. This evening Jane is on, with Jennie Yeamans, who is pleasing a good sized audience.

Manager Blande's stock company is gradually working the Arch to a paying basis. The Streets of New York, the bill for this week, drew a good matinee this afternoon.

Corinne has a strong company, and played an engagement at the Walnut, which ought to have crowded the house. Alice Johnson joined the company Saturday. Hendrik Hudson is a burlesque of high merit as given by this company. This evening, Robert Mantell in The Corsican Brothers to a good house. Repertoire during the week.

Gilmore's Auditorium enjoyed good business with the City Sports. This evening Weber and Fields' company return to a fine audience.

The Black Crook at the Academy of Music commences its fifth and last week prosperously.

A Brass Monkey had a strong pecuniary week at the Empire. This week The Skating Rink is on, and has a good opening attendance.

Digby Bell, who is a great favorite here, divided honors with Lillian Russell at the Broad in Princess Nicotine. This evening, The Guardsman opened to a fine house.

Mr. Willard at the Chestnut closed a delightful week. This evening Willie Collier in Hoss and Hoss appeared to a well-filled house.

Sinbad at the Chestnut Opera House drew fairly. It remains this week.

The Standard had a great week with Si Slocum and boxing bouts. Enemies for Life opened well this evening.

Forepaugh's Theatre had a banner week with Signal Lights. This afternoon Alone in London has a fine attendance.

At the Lyceum this afternoon Rice and Barton's Comedians opened auspiciously.

The Man from Boston is at the National.

The Star has cancelled the contract of the opera company, which had two more weeks to run, and will try vaudeville exclusively.

EDWIN RUSHTON.

CINCINNATI.

Attractions for the Week—Colonel Miles Recovering—An Unprofitable Enterprise—Theatrical Chat.

[Special to The Mirror.]

CINCINNATI, March 12.

Mr. Wilkinson's Widows, with a cast embracing Joseph Holland, Henrietta Crosman, Thomas Burns, Maude White, Charles S. Abbe, and Annie Wood, is at the Grand, Next week, Keller.

Clara Morris' repertoire this week at the Walnut includes Camille, to-night and Saturday matinee; Renee, to-morrow night; Article 47, Wednesday; Odette, Thursday; and Claire Friday and Saturday evenings. The Crust of Society next week.

The Lost Paradise, Havlin's attraction this week, attracted packed houses at both performances yesterday, and the work of Forrest Robinson, Walter Perkins, Charles W. Stokes, Maiel Bert and Fanny Cohen was noteworthy. Next week, Shipped by the Light of the Moon.

At Heuck's, Manager George Baker has a a strong card this week in N. S. Wood in Out in the Streets. On Friday, The Boy Scout will be put on. Side-Tracked, next week.

So successful was the engagement of Mrs. General Tom Thumb last week at the Price that the management booked her and her company for another week. At last Saturday matinee, hundreds were turned away.

The South Before the War crowded the People's to the doors at both performances yesterday. Gus Hill's Novelty company next week.

Carrie Sweeney is playing the leading role in The Pulse of New York this week at Robinson's.

Manager Anderson, of the Fountain, this week has the International Vaudeville company. Lydia Yeamans Titus heads the company, and with the Dalys, Nada Reyval, the Healy Brothers, and Nellie O'Neal presents one of the most entertaining vaudeville performances of the season.

Colonel R. E. J. Miles has for several weeks been suffering from a carbuncle. On Tuesday two additional carbuncles appeared. The manager's physicians, apprehending serious results, owing to his enfeebled condition, performed an operation, which was successful, and Colonel Miles is reported convalescing.

The receipts of the German Theatre Association from Oct. 1 to Monday last were $2,133 less than the expenses attending the Sunday evening performances.

JAMES MCDONOUGH.

BOSTON.

Two New Plays—Failure to Prevent a Third—The Opera and Other Attractions—Boston's Gossip.

[Special to The Mirror.]

BOSTON, March 12.

Skirt dancing may continue in Boston. To-day the Legislative Committee reported leave to withdraw on Charlotte Smith's petition for an act to prohibit skirt and serpentine dancing and to prevent the appearance on the stage of women attired in dresses not reaching to within four inches of the floor, and extending to the neck.

Two new plays on two successive nights were what Boston theatregoers had to see last week. Of the two productions the most important was that at the Hollis Street on Saturday when E. H. Sothern gave Jerome K. Jerome's How to Win a Woman its initial performance. The piece was cast as follows:

Harry Helward	E. H. Sothern
Dan Graham	Rowland Buckstone
Archie Philbrick	Vincent Sternrood
Hon. Neal Blake	Morton Selten
Mr. Caruthers	W. L. Branscombe
Mr. Duve	Charles Harbury
Dr. Helward	C. P. Flockton
Servant	Wilfred North
Madge Caruthers	Grace Kimball
Mrs. Caruthers	Kate Pattison Selten
Pamela	Fanny Addison Pitt
Mary	Rena Ferrers

The piece has intense dramatic interest, and teaches a moral. A girl has been brought up to consider money essential to all happiness, and consequently she refuses a poor young lawyer, whom she really loves, telling him that money is necessary. A temptation to get a fortune by wrong-doing comes to him, and he is not strong enough to resist it, and yields, claiming his bride. Then, when his better nature asserts itself, he confesses his guilt to the friends whom he wronged, and the woman for whom he sinned. Being left alone in misery he is about to commit suicide by taking poison, when the heroine, brought to a realization of what had been done for her alone, proclaims her love for him, and the piece ends happily.

A large audience witnessed the production and by the heartiest applause pronounced the play an emphatic success. Mr. Sothern and Miss Kimball were called out again and again, and they deserved the ovation, for each gave a remarkably fine impersonation. Excellent support was given by Mrs. Pitt and Messrs. Selten and Buckstone.

Not nearly so good a piece was A Queen of Hearts by Frederick W. Sidney, which John and Marion Manola Mason produced at the Museum on Friday night after closing the house for a dress rehearsal on Tuesday—a thing that had never been done before. Possibly the change from Friend Fritz was too abrupt for the company to be seen to the best advantage, but it is certain that with less popular actors than Mr. and Mrs. Mason the initial performance would have fallen flat indeed. The heroine is Petronella, a Spanish singer, who is loved by an American Colonel, a Frenchman, an Irishman, and an Englishman. The first scene takes place in Naples at carnival time and the Colonel invites the party to visit his yacht on which the second act takes place, affording an opportunity for a marvellously realistic stage setting. Here the singer masquerades as an English officer, rousing the jealousy of the American and leading the way to a duel in the third act when her identity is disclosed and all ends well. The interpolated songs for Mr. and Mrs. Mason are the best things of the piece.

A third new play was to have been given in Boston last week—Daybreak—which Edward E. Rose had written especially for the Boston Press Club's annual entertainment on Tuesday night, but as a result of catering to the convenience of truckmen who had been hired to move scenery rather than to the audience who had waited for hours so as to see this piece, it was cut from the bill. Marie Burress was to have played the leading part, and T. D. Frawley had remained in Boston several days so as to attend the rehearsals. The two, with their associates, had been waiting for three hours in readiness to go on until the question arose as to which was to be omitted—the new piece, or an act of a play a dozen years old. When the announcement of the change was made, the audience showed what it had been waiting for by a general exodus from the theatre and the performance was concluded before few spectators indeed. Miss Burress, Mr. Rose and Mr. Frawley had been to great pains in the preparation of the piece which would have been unquestionably the feature of the bill. As a result of the many expressions of disappointment, Miss Burress has consented to present Daybreak in addition to As You Like It at the coming performance in aid of the Ymerian Club's Fund for a home for crippled children.

Lillian Russell opens a single week's engagement at the Hollis Street to-night, appearing in Princess Nicotine, supported by the New York cast. Prices have been advanced for the engagement.

An exceedingly large and fashionable audience completely filling the theatre greeted Miss Russell and much enthusiasm was displayed. The star received continuous applause, and shared honors with Digby Bell and Perugini. Lucy Daly made an especial hit by an eccentric dance.

Henry Irving and Ellen Terry began their farewell engagement at the Tremont to-night, the advance sale being greater than that during their season in January. Becket was the bill to-night, and a number of pieces are to be given during the week, Much Ado About Nothing being the only one not presented here during the previous engagement. On 15 Harvard night will be observed, the seats for that performance having been disposed of entirely to undergraduates and alumni of that university. The afternoon before is the time for Mr. Irving's lecture at Sanders' Theatre.

Edward Harrigan changed his bill at the Columbia to-night and gave Reilly and the 400, with much the same cast that made such a hit at this house two seasons ago. The Woolen Stocking follows next week.

Carroll Johnson in The Irish Statesman returns this week to the Grand Opera House, the theatre where the piece made its first hit. It is an excellent St. Patrick's week attraction. In Zephra, the opera which is to be given by the First Regiment, Patriarchs Militant, I. O. O. F., leading parts are to be taken by Philip Tomes and Clara Barter. The piece has been rewritten for its Boston production and will have new costumes and scenery.

A Milk White Flag is to conclude its run at the Boston on March 24. H. A. McGlenen is to have his annual benefit on March 26, when A Temperance Town will be the bill.

The second edition of Charley's Aunt is liked even better than the first was. Souvenirs will be presented on March 20, on the occasion of the one hundredth performance in Boston.

The Dazzler, with Annie Lewis and Joe A. Ott in the principal parts, is at the Bowdoin Square.

Other attractions in Boston this week are: Bijou and Howard, continuous variety; Grand Museum, Jack Harkaway Among the Brigands; Lyceum, London Belles; Palace, City Sports.

John Mason has hired the Tremont for all Summer and will give a long season of comic opera there, opening in the middle of May. It is proposed to revive a number of the earlier Gilbert and Sullivan operas with prominent singers who have been identified with them in the casts. Marion Manola-Mason will be the prima donna.

The opera season at the Mechanics' Building closed in a triumph. During the last week Calvé fell upon the stage during Mignon and sustained injuries which prevented her from appearing at the special matinee on Thursday. She appeared on Saturday, however, and was recalled again and again, while Melba at the farewell matinee received no fewer than thirty recalls. All the principals received many social attentions during their fortnight in Boston. The gross receipts for the engagement was $132,000, $2,000 being taken at the special matinee of Carmen when Calvé did not sing. At night the receipts were $9,000 more, making $21,000 for a single day. It is estimated that the profits of the fortnight must be about $10,000. With so successful a season it is no wonder that there should be serious consideration of the project to make a permanent opera house of the Mechanics' Building. Abbey, Schoeffel and Grau would be willing to take the house for four months a year, and they say that it would cost only $150,000 to make the changes, but the officers of the Massachusetts Charitable Mechanic Society do not seem inclined to undertake the alterations.

Boston is to have two performances of German opera this season, for Materna, Schott, Fisher and others are coming here with Damrosch's orchestra to do Die Walkure and Gotterdämmerung for the Home of Incurables. The performances will be given in the Boston April 11 and 12.

Another "chorus ladies' ball" is to be given by the Lyceum Theatre orchestral Club in Puritan Hall on March 14.

At a concert in this city to-night Frederick L. Benjamin was a soloist. Few recalled in him the ex-policeman who created such a celebrated case three years ago by arresting Samuel S. Kingdon, a *Transcript* reporter, at Bishop Paddock's funeral at Trinity Church.

On the occasion of Henry Irving's farewell on March 17 he will be presented with a parchment memorial bearing the signatures of prominent citizens. The inscription is the composition of Thomas Bailey Aldrich. It will be in a handsomely designed, silver-mounted oaken casket, with the masks of comedy and tragedy, bells, crozier, pike and sword—all typical of Irving's successes.

April 12 is the date for the Dickens ball at Mechanics' Hall, being given by the actors of this city in aid of the needy unemployed of their profession.

John W. Luce, formerly press agent at the Park, is going into the advertising business.

The Palace has a new drop curtain from the brush of O. L. Story. It represents a chariot race at the Circus Maximus.

JAY BENTON.

ST. LOUIS.

Hopper and Goodwin Exchange Compliments—A Property Man's Suit—Attractions at the Theatres.

[Special to The Mirror.]

ST. LOUIS, March 12.

Nat Goodwin opened at the Grand Opera House last night. In Mizzoura was the play, and it was warmly received by a large audience.

Owing to the success scored by the Lilliputians at the Olympic Theatre last week in A Trip to Mars, they continue it this week.

Kellar opened at the Hagan last night, presenting a bill that astonished a big audience.

The Brothers Byrne appear in their nautical pantomime comedy 8 Bells at Pope's Theatre this week, and opened to two big audiences yesterday.

Murray and Mack opened in their new farce-comedy, Finnegan's Ball, at Havlin's yesterday, and amused two large audiences.

Rogers Brothers' Fun Makers are holding the boards at the Standard Theatre this week. They opened with a matinee yesterday.

Sousa's Band, en route to the San Francisco Exposition, arrived in the city Saturday morning, and gave two concerts in the Exposition Hall the same day. De Wolf Hopper, who was playing an engagement at the Grand Opera House, in Panjandrum, took a carriage between acts, was driven to the Exposition Building, and sang in costume two of his songs. After the concert was over Sousa and his band were driven to the Grand Opera House, and on the stage at the end of the performance played the "Washington Post March" as a return compliment to Hopper. Standing room only was the rule for several nights last week.

Mattie Lockette, the soubrette of The Police Patrol, will next week play her first

engagement in St. Louis, her home. She has made a distinct hit in the part of Sweeter, her specialties adding notably to the entertainment.

Manager Hagan has returned from Cincinnati.

The Rogers company will close after the engagement here.

Charles Pope arrived from New York on Saturday.

Exodus Carroll, property man at the Grand Opera House, who was thrown from a cable car while rounding a curve and received severe injuries last Winter, sued the company for $15,000, got judgment for $750 last week.

Len B. Sloss will take out next season the Lyceum opera company in a production of The Mikado.

Winifred Turner joined the Pete Peterson company at Pella, Iowa, last Wednesday, to play a soubrette part and do her whistling specialty.

W. C. HOWLAND.

PITTSBURG.

E. S. Willard. The Private Secretary. The Ensign, Primrose and West, and Other Attractions.

[*Special to The Mirror.*]

PITTSBURG, March 12.

E. S. Willard opened at the Alvin to-night to a good-sized audience in The Middleman. A Fool's Paradise, The Professor's Love Story, and John Needham's Double are underlined. Next week, the Ideal Opera company.

The Private Secretary, with James K. Hackett in the title role, is the bill at the Duquesne. Charles Dickson follows.

At the Bijou The Ensign is the attraction. Next week, William Barry in The Rising Generation.

A crowded house greeted Primrose and West's Monte Carlo at the Grand Opera House. The house will be given over to local talent next week, when The Drummer Boy of Shiloh will be given by Post 3, G. A. R.

J. W. Harrington presented Rube Stacey at Harrington's to-night to a fair attendance. The Pulse of New York next week.

At the Academy of Music to-night, the New York Stars opened to large business. Next week, Hyde's Comedians.

Pittsburg Lodge, No. 11, B. P. O. Elks, hold their annual benefit on March 16 at the Grand, and will be participated in by all the companies engaged here this week.

J. E. Dodson, now with the Kendals, closes next week, and will join one of Frohman's companies.

E. J. DONNELLY.

CLEVELAND.

Francis Wilson, Lewis Morrison, the Byrons, and other Attractions—Successful Local Bioscope.

[*Special to The Mirror.*]

CLEVELAND, O., March 12.

Francis Wilson, with his fine company, presented Erminie on a grand scale before an enthusiastic and fashionable audience to-night at the Euclid Avenue Opera House which was filled to its capacity. The opera will be followed next week by Fanny Davenport.

The Lyceum Theatre was filled to-night when Lewis Morrison appeared as Mephisto in Faust. William Barry in The Rising Generation on Thursday. Next week, Monte Carlo.

Billy Plimmer and his specialty company opened a week's engagement at the Star Theatre this afternoon. Next week, Gus Hill's novelties.

H. R. Jacobs' Theatre had a big house to-night when Mr. and Mrs. Oliver Byron, in The Heart of Africa, appeared. The Plunger, by the same company, will fill the last of the week. Next week, A Flag of Truce.

Last night the Young Men's Hebrew Association gave a fine minstrel performance at the Opera House for charity. The affair was a success in every particular.

WILLIAM CRASTON.

STILL ON THE ROAD.

[*Special to The Mirror.*]

KNOXVILLE, Ia., March 12.—Sickness prevented a performance of A Chip o' the Old Block at Aurora, Ill. The local manager took advantage of my absence and tried to tie the company up, but we are still on the road doing business as we have been doing for forty weeks.

G. D. JOHNSTON, manager.

EDISON AND SANDOW.

One of the marvelous achievements of Edison, recently described in the press, is called the kinetograph, which is intended to be to the eye what the phonograph is to the ear—*i. e.*, to represent by the medium of rapid photography, and a subsequent display of plates, with incredible quickness of succession, the movements of a person or of any number of persons in a scene. Sandow, the man of muscle, went out to the Edison laboratory last Wednesday, accompanied by Mr. Koster, of Koster and Bial's, C. B. Cline, and others, and posed for photographs which in the kinetograph will illustrate the movements by which he displays his marvelous development. The changes in the successive photographs of a subject are made so rapidly by machinery—forty-six being displayed each second—that to the observing eye, the miniature figure is endowed with all the life-likeness of the original, every movement being reproduced with absolute fidelity.

SPECIAL NOTICE.

After May 1 the new and beautiful Empire Theatre, of Quincy, Ill., (40,000 population), will be the only theatre in Quincy, the management having bought out and closed Doerr's Opera House.

THE RELIEF FUND.

Largely Increased by the Grand Opera House Benefit—New Subscriptions—To Close Next Monday.

Empire Theatre Dramatic School	$50 00
Julia Brutone	5 00
John Dillon	10 00
Adele Ritchie	10 00
Elihu Root	10 00
Harry Doel Parker	5 00
Tony Pastor & Co.:	
The Little Booths	1 00
Lottie Gilson	5 00
Edward Lorrett	1 00
Huth and Clifford	2 00
Paul E. Quinn	1 00
Isabelle Carlini	1 00
Katherine Gyles	1 00
Total	$102 00
Previously acknowledged	7,533 76
Grand Total	$7,635 76

The successful benefit for the Relief Fund at the Grand Opera House on Sunday night will swell the grand total almost to the amount which the chairman of the Relief Committee recently estimated would be required to carry its work along to the first week in April, when its functions will cease.

We are informed that Messrs. Miner and Herne have decided to pay over to this fund the amount cleared by last week's benefit for unemployed actors at Daly's Theatre. That sum added to the money realized by the official benefit on Sunday night will bring the total to considerable more than $9,000—the amount altogether required by the committee.

THE MIRROR will receive further contributions until Monday next, after which date any donations that may be made will be handed to the Relief Committee to be added to the residue that will be kept by the Actors' Fund as a separate fund, while it lasts, to relieve destitution in the profession.

Since our last issue, as will be seen by the printed subscription list, $102 has been received.

Nelson Wheatcroft sent $50, contributed by the Empire Theatre Dramatic School, making $100 in all subscribed by the students of that institution.

Harry Doel Parker, manager of John T. Kelly, sent $5.

Through the *Spirit of the Times* a cheque for $10 was received from Elihu Root, the distinguished lawyer.

Adele Ritchie sent her personal contribution of $10 through Louis Aldrich.

Comedian John Dillon forwarded $10, with a pleasant note.

Julia Brutone contributed $5.

Tony Pastor's company donated $12. This organization has helped the Fund weekly.

A despatch yesterday from W. H. Lytell, dated Los Angeles, Cal., stated that the contribution of The Black Crook company is on its way to New York.

The gross receipts of the benefit in behalf of the Actors' Relief Fund at the Grand Opera House last Sunday evening were $1,642. The disbursements were $173.21, leaving $1,474 79, which amount has been turned over to the Relief Committee. To this will be added the proceeds from the sale of admission tickets by the Professional Woman's League.

The exact amount will be published in next week's MIRROR, the treasurer of the benefit meanwhile turning over to us the proceeds.

There was no decrease in the number of actors and actresses who applied for relief at the last two meetings of the Relief Fund Committee. Every worthy applicant was given the required aid either in meal tickets, fuel, clothing or money to pay rent and other expenses.

The Committee are gratified that there is a larger proportion of actresses than heretofore who apply for relief. The Committee, while wishing to distribute the relief money with strict impartiality, think that as women are more helpless than men, they are entitled to somewhat more consideration in the distribution of charitable relief. Every woman who has acted on the American stage since July 1, 1891, can rest assured that her case will receive courteous consideration, and her pecuniary request, within reasonable limits, will be complied with so long as the Committee remains in session.

THE MODJESKA-SKINNER PLANS.

It has for some time been understood by the company supporting Mme. Modjeska, that upon the retirement of that actress the organization would continue with Otis Skinner as the star, in standard drama. Modjeska's resolve to play in Europe next season has hastened Mr. Skinner's plans one year, and he will next season star under management of J. J. Buckley. The plays to be presented will include a translation of a standard French melodramatic tragedy, a new comedy drama of the period of Charles II., two of the present repertoire, The Merchant of Venice, and Macbeth, and Hamlet. Nearly all of Mr. Skinner's time will be filled in large cities, as the productions will be elaborate.

Madame Modjeska will appear in the various European capitals next season in Shakespearean plays, as well as in some of the modern character. While abroad, she intends to definitely settle what she will do after she permanently retires from the stage. With her husband, Count Bozenta, she will sail about next September, probably going direct to Paris, where one of the leading theatres for her proposed engagement has been tendered. It is likely that Vienna, Berlin, Prague, Cracow and St. Petersburg will be in the list of cities in which she will appear. Her present tour will close in California the latter part of May.

It has been stated that Frank L. Perley is to be interested in the starring tour of Mr. Skinner. This is an error. Mr. Perley will either accompany Madame Modjeska on her European tour next season or will remain in this country as her business representative and prepare for her farewell American tour the season following.

THE RELIEF FUND BENEFIT.

The official benefit in behalf of the Actors' Relief Fund at the Grand Opera House, on Sunday night, proved a success in every sense of the word. Every seat in the house was sold before 8 o'clock, and after that every available inch of space was used for those who were satisfied to stand throughout the performance.

After the expenses have been deducted the amount that will be handed over to the Relief Fund Committee will be about $1,500 as a result of the benefit.

The bill was unusually attractive. This brilliant array of artists could not have been brought together for any other benefit than that given on this occasion, to relieve the distress of the artists' brothers and sisters in the theatrical profession.

The entertainment was opened by Guy Standing with a recitation of "The Level Crossing," by George R. Sims. The Vilona Sisters then played a trio from Sarasaste's Navarra. H. C. Barnabee delighted everybody with his singing of "In Days of Old," and as an encore gave a comic recitation of how a Frenchman, a dude, and Yankee would deliver "Now is the Winter of Our Discontent" from Richard III.

Madame Janauschek gave a graphic recital of "The Seven Ages of Man," and Marshall P. Wilder entertained the audience with his inimitable drolleries. Mathilde Cottrelly cleverly recited "The Glove," by Schiller, with characteristic musical accompaniment of her own device. She gave a skit on play titles for an encore.

Jessie Bartlett Davis sang two ballads, for which she was enthusiastically applauded. Carlos Hasselbrink, the violinist, played Sarasaste's Spanish dances in a most artistic manner.

Maggie Cline brought down the house with "The Irish Queen," and the audience could not be satisfied until she consented to treat them to "Throw Him Down McCloskey," and other selections from her repertoire.

William Terriss recited "The Life Boat," by George R. Sims, with great dramatic force, and as an encore told the audience about "The Pride of Battery B."

Walter Jones provoked no end of laughter with his grotesque dancing and amusing antics as the tramp in 1492. Frank Mordaunt gave a patriotic recitation entitled "Shall America Rule," and as an encore tenderly recited an appropriate little poem called "Hallo!"

Eugene Cowles sang "I Fear No Foe," and on being rapturously applauded gave "Annie Laurie" in a delightfully artistic manner.

J. W. Kelly kept the audience in roars of laughter with his humorous remarks and specialties. Louise Beaudet sang "My Mother Said Don't," from Puritania, and a catchy chanson for an encore.

Sissieretta Jones, the Black Patti, sang Gounod's "Ave Maria," with violin and piano accompaniment. On being recalled she sang "The Suwanee River," as she alone knows how to sing that plaintive negro melody. The entertainment concluded with a rendering of "The Three Fishers," by the Minnesinger Glee Club.

Only two numbers of the programme had to be omitted. Isabelle Urquhart was to fill to appear, and the Pickaninny Band, for reasons unknown, did not keep faith with the committee. Edward Buechner acted as the regular accompanist, and E. J. Studley played the accompaniments for the Bostonians.

THE MIRROR has been requested in behalf of the Committee to extend hearty thanks to all the artists who kindly volunteered their services; to Mr. Howard Gould for the free use of the Grand Opera House; to the employés of the Grand Opera House; to the members of the orchestra; to the New York press and its dramatic editors; to the Globe Ticket Company, of Philadelphia; to the Metropolitan Job Printing Company, and A. S. Seer; to the bill posters, H. Munson, A. Van Beuren and Company, and Reagan and Clark; and to all others who did their utmost to assist in making the benefit a stupendous success.

The Committee consisted of A. M. Palmer, Tony Pastor, Edwin Knowles, Harrison Grey Fiske, Louis Aldrich, Samuel D. Singleton, David I. Thompson, and Albert Ellery Berg. Frank G. Cotter was the acting manager, Edwin Knowles the treasurer, and Tony Pastor the stage director of the benefit.

EMPIRE THEATRE PUPILS.

The pupils of Nelson Wheatcroft's Empire Theatre Dramatic School appeared before a large invited audience at the Empire on Thursday afternoon. They were seen in the litter and sleep-walking scenes from Macbeth, and in two new comedies, A Fool and His Money, by Julie M. Lippmann, and A Borrowed House, by Lorimer Stoddard.

That the actors are tyros was obvious, but that in a number of them there is promise of future stage value, was equally plain. Carrie Keeler, Margaret Moore, Elfried Sylvia and Alice G. Cleather—the latter of whom, by the way, appeared professionally with Rose Coghlan in A Woman of No Importance—modulate their voices and deport themselves with ease. That in which all show the least proficiency is facial expression. Several of the men should be taught how to walk.

The two new plays are established on quaint foundations and are clever in fancy now and then, but they lack that compactness of construction and unexpectedness of incident that give dramatic interest.

THE TEN-CENT TAX.

The amount derived by the Actors' Fund from the ten-cent tax on complimentry tickets was $715 during the month of January. This sum, which was derived from New York, Philadelphia, Boston, Brooklyn, and several of the Western theatres, has been forwarded to the treasurer of the Fund.

The Lining

to Throat and Lungs must be preserved or sore spots appear and invite the consumption germs.

Scott's Emulsion

the Cream of Cod-liver Oil, heals the lining, strengthens the lungs and even overcomes diseased spots in their early stages. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

REFLECTIONS.

W. D. Ingersoll has joined Felix Morris company.

John Harley, manager James T. Powers, was confined to his home, the Gedney, last week, with a severe cold.

Augustus Cooke returned from Europe last week.

Eleanor Barry has left the Arch Street Theatre, Philadelphia, and Carrie Radcliffe will replace her as leading lady on March 19.

Nat C. Goodwin will close his season in Louisville on March 28.

My Jack will end its tour in Philadelphia on March 31.

Killarney will close at the Third Avenue Theatre in this city on March 24. Katie Emmett will then join her husband, Harry Williams, in Texas.

Edmund Gerson, agent here of the London Alhambra, has engaged Blocksom and Burns for that theatre. The team will leave for London on April 10.

H. S. Keyser, known as an advance agent, is compiling a history of the profession of Baltimore, Md.

The London *Stage* says H. E. Abbey will transfer the Lyceum pantomime, Cinderella, to the stage of Abbey's Theatre in this city on April 23, with all its belongings, and adds: "Horace Lennard, the writer of the book, may well feel flattered to think that his work is the first that has received such recognition." True. And he may feel the added flattery that it will probably be the last.

Tessie Butler Stevens has been engaged to play Maria in The Marble Heart with Robert Mantell at the Walnut Street Theatre, Philadelphia, this week.

Edwin Ferry is conducting a dramatic school in Washington. Amateur theatricals are popular at the capital, and Mr. Ferry is succeeding beyond his expectations.

W. F. Gee, of Fall River, has written a curtain-raiser for W. J. Hearn and C. N. Bowers. It is called The Miner's Story.

Howard Kyle, of Mme. Modjeska's company, has not yet definitely planned for next season, although he has had several offers since the publication of Modjeska's plan to go to Europe.

Courtlandt Palmer sprained his wrist at Lakewood the other day, and his recital at the Madison Square Garden Concert Hall has been postponed.

Joe Ott will star next season in a farce-comedy call The Star Gazer.

At his closing New York performance in Abbey's Theatre on Saturday night, Henry Irving feelingly expressed his appreciation of the generous patronage accorded him in this country, and said that he would return to America in the Autumn.

The Spring term of the Lawrence School of Acting will begin on April 2. Mr. Lawrence has improved his facilities, and among other things has added much new scenery and fitted up five new rooms for practice.

Maze Edwards will manage the People's Theatre, Chicago, from which J. H. Haverly recently withdrew. The house is owned by H. H. McCuen.

Glen McDonough's scenario of Miss Dynamite for Marie Jansen, has been accepted by Klaw and Erlanger.

Lakewood is just now swarming with visitors, and society has been gay, despite the fact that we are not out of Lent. At the pretty little theatre of the Lakewood Hotel, which is equipped with a stage, proscenium and curtain, an excellent variety entertainment was given on Friday last that was fashionably attended. Among the well-known people of the audience were Mr. and Mrs. George Gould and Howard Paul. Fred Sterry, who ably conducts the fortunes of the Lakewood, has engaged Sandow to appear on Wednesday of next week. On the same night that the above entertainment occurred a concert was given at the Laurel-in-the-Pines for the benefit of the Building Fund of the local fire company. The Schumann Male Quartette appeared, but the feature of the evening was the singing of Mrs. Kate Morgan Smith, a brilliant high soprano, who sang the cavatina from Gounod's "Queen of Sheba," and a serenade by Massenet, with remarkable effect, securing two encores.

Edwin Hoff, Eugene Cowles, Mr. Dixon, Jessie Bartlett Davis, Margaret Reid, Lulu Saunders, Bertha Waltinger, Josephine Bartlett and Minna Cleary, all of the Bostonians, use the *Taylor Trunk* (the standard trunk of America).

TELEGRAPHIC NEWS

CHICAGO.

Many Managers and Agents in Town—The Passing Show—Hall's Chronicle of Matters Theatrical.

[*Special to The Mirror.*]

CHICAGO, March 12.

This city is well provided just now with managers and agents, and they are taking in the shows. I saw Tempest in The Fencing Master at the Grand last Friday night, and in the house were Al. Canby, of Francis Wilson's company, and his wife; Augustus Pitou, manager of Mavourneen; William H. West, of Primrose and West, and his pretty wife, Emma Harley; and Frank Slocum, of Mansfield's company. About town I see Joe Reynolds, of The Crust of Society; Wilson, of Wilson's company, and a host of others.

Business has been very good here of late, with good shows. Modjeska had a big week at Hooley's, playing to the capacity after Tuesday night, when it was announced by Manager Frank Perley that Modjeska would leave for a European tour after this season. Manager Slocum has announced that Mansfield will do likewise after his one week's engagement at the Grand, which opened well to-night. The star will give his entire repertoire during the week.

The Fencing Master enjoyed a good week at the Grand, and in this connection I wish to take off my hat to that brave little woman, Lilly Post, whose voice is better than ever and who acts with her usual dash and spirit. Last evening she sang Miss Tempest's role of Francesca and sang it very well. Gerald Gerome, the new tenor of the company, who is a Chicagoan, made a decided hit and was given ovations Wednesday night by 200 dental students and Friday night by a number of personal friends.

Chauncey Olcott attracted a large audience to Hooley's last evening and made a fine impression in Mavourneen. He is here for one week, and Willard soon returns for his farewell engagement.

At McVicker's the Conreid Ferenczy German Opera company did well in The Tyrolean last week and is to devote its second and final week to a repertory. Then come the Lilliputians in their new production.

I clip the following from the *Morning Union*, of Tacoma: "The Rob Roy of Andrew Mackay was excellent, and in his magnificent costume he looks a magnificent specimen of the sturdy Scotchman. At this afternoon's matinee every girl will receive a doll and each boy a handsome present." Just imagine our old friend Andy Mackay acting and giving away dolls and toys in the far Northwest!

The Crust of Society did well at the Schiller last week and entered upon its second and final week this evening before an audience of good size. Manager Prior has returned from New York and is again on deck. He announces The Girl I Left Behind Me soon.

George S. Robinson, formerly of The Crust of Society, is here visiting his wife, who is with Mavourneen. He was released from The Crust last Saturday but he has not been able to find out the reason.

Will. Davis, of the Columbia, and Harry Powers, of Hooley's, have returned from New York city.

John W. Morrissey, formerly of the Lyceum and the Grotto, has taken the management of the new Louvre, a high-class concert hall.

Owing to the indisposition of Charles Coghlan, his Chicago date was canceled, and the week at the Chicago Opera House will be filled by Emily Bancker in Gloriana. The opening last night was very good. Manager Henderson will endeavor to make Mr. Coghlan pay for the disappointment. Next Monday night Francis Wilson's revival of Erminie will begin its engagement of three weeks at this house.

The grand opera season of four weeks opened with Faust at the Auditorium to-night, and there was a large and very swell audience in attendance. To-morrow night we hear Calve in Carmen, and other operas will be given during the week. During the engagement the Thomas concerts will be discontinued, as the orchestra plays for the opera.

Frank Murray sends me from Columbus a choice collection of new soubrette names for the bouquet. They are Yetta Mittler, Pepi Mahler, Leola Belle, and Elsa Fiechti—a clipper quartette.

Charles E Blaney's latest musical comedy, A Summer Blizzard, will receive its first city production at the Haymarket April 15. T. W. Mullaly, who is directing the tour of "Bob" Graham in After the Ball, and who purchased A Summer Blizzard, arrived in this city last Tuesday from New York, accompanied by Mr. Blaney, the author, and twenty-two members of the company. The cast will include Louis Wesley, Nellie Rosebud, Alf. Pierce, Charles Burke, E. A. Lang, Mamie Taylor, C. W. Reinhardt, and the Gotham City Quartette. The scenery is being painted at Havlin's Theatre. Rehearsals are now in progress, and the piece will be "tried on the dog" the last of this month.

Mr. Murphy, formerly advertising agent of the Haymarket, has taken the management of the Empire Theatre.

Fanny Davenport has been doing very well at the Columbia, where she opened her second and last week to-night. The Lost Paradise follows for one week, and then comes In Old Kentucky for a run.

Manager Ben Stern left for New York city Thursday to see his family after an absence of nearly six months.

Bill Nye and his new partner, William Hawley Smith, had a very good house at Central Music Hall last Saturday evening.

Lottie Collins and the Howard Athenæum Specialty company opened at the Haymarket last night, and the openings at the other theatres were as follows: Gus Williams in April Fool at Havlin's, R. E. Graham in After the Ball at the Windsor, Bessie Bonehill in Playmates at the Alhambra, The Midnight Alarm at the Clark Street Theatre, burlesque at Sam T. Jack's Opera House, continuous vaudeville at Frank Hall's Casino and Bijou, and variety at the Lyceum and Olympic.

Our weather is incomparably beautiful, thank you.

"BIFF" HALL.

PHILADELPHIA.

The Week's Record and the Openings in the Quaker City's Many Theatres—Notes.

[*Special to The Mirror.*]

PHILADELPHIA, March 12.

The Grand Opera House remains closed.

Frank Mayo, in Davy Crockett, is followed at the People's by The Struggle of Life, which has a fair attendance this evening.

Creston Clarke's engagement at the Girard is a repetition of his former successful one and not upon any occasion has there been a vacant seat in the desirable portion of the house. The School for Scandal is on this week, and the attendance is overflowing. Manager George Holland is the Sir Peter.

Billy Barry at the Park did not draw well with The Rising Generation. This evening Jane is on, with Jennie Yeamans, who is pleasing a good sized audience.

Manager Blande's stock company is gradually working the Arch to a paying basis. The Streets of New York, the bill for this week, drew a good matinee this afternoon.

Corinne has a strong company, and played an engagement at the Walnut, which ought to have crowded the house. Alice Johnson joined the company Saturday. Hendrik Hudson is a burlesque of high merit as given by this company. This evening, Robert Mantell in The Corsican Brothers to a good house. Repertoire during the week.

Gilmore's Auditorium enjoyed good business with the City Sports. This evening Weber and Fields' company return to a fine audience.

The Black Crook at the Academy of Music commences its fifth and last week prosperously.

A Brass Monkey had a strong pecuniary week at the Empire. This week The Skating Rink is on, and has a good opening attendance.

Digby Bell, who is a great favorite here, divided honors with Lillian Russell at the Broad in Princess Nicotine. This evening, The Guardsman opened to a fine house.

Mr. Willard at the Chestnut closed a delightful week. This evening Willie Collier in Hoss and Hoss appeared to a well-filled house.

Sinbad at the Chestnut Opera House drew fairly. It remains this week.

The Standard had a great week with Si Slocum and boxing bouts. Enemies for Life opened well this evening.

Forepaugh's Theatre had a banner week with Signal Lights. This afternoon Alone in London has a fine attendance.

At the Lyceum this afternoon Rice and Barton's Comedians opened auspiciously.

The Man from Boston is at the National.

The Star has cancelled the contract of the opera company, which had two more weeks to run, and will try vaudeville exclusively.

EDWIN RUSHTON.

CINCINNATI.

Attractions for the Week—Colonel Miles Recovering—An Unprofitable Enterprise—Theatrical Chat.

[*Special to The Mirror.*]

CINCINNATI, March 12.

Mr. Wilkinson's Widows, with a cast embracing Joseph Holland, Henrietta Crosman, Thomas Burns, Maude White, Charles S. Abbe, and Annie Wood, is at the Grand. Next week, Kellar.

Clara Morris' repertoire this week at the Walnut includes Camille, to-night and Saturday matinee; Renee, to-morrow night; Article 47, Wednesday; Odette, Thursday; and Claire Friday and Saturday evenings. The Crust of Society next week.

The Lost Paradise, Havlin's attraction this week, attracted packed houses at both performances yesterday, and the work of Forrest Robinson, Walter Perkins, Charles W. Stokes, Mabel Bert and Fanny Cohen was noteworthy. Next week, Skipped by the Light of the Moon.

At Heuck's, Manager George Baker has a strong card this week in N. S. Wood in Out in the Streets. On Friday, The Boy Scout will be put on. Side-Tracked, next week.

So successful was the engagement of Mrs. General Tom Thumb last week at the Pike that the management booked her and her company for another week. At last Saturday matinee, hundreds were turned away.

The South Before the War crowded the People's to the doors at both performances yesterday. Gus Hill's Novelty company next week.

Carrie Sweeney is playing the leading role in The Pulse of New York this week at Robinson's.

Manager Anderson, of the Fountain, this week has the International Vaudeville company. Lydia Yeamans Titus heads the company, and with the Dalys, Nada Reyval, the Heely Brothers, and Nellie O'Neal presents one of the most entertaining vaudeville performances of the season.

Colonel R. E. J. Miles has for several weeks been suffering from a carbuncle. On Tuesday two additional carbuncles appeared. The manager's physicians, apprehending serious results, owing to his enfeebled condition, performed an operation, which was successful, and Colonel Miles is reported convalescing.

The receipts of the German Theatre Association from Oct. 1 to Monday last were $2,133 less than the expenses attending the Sunday evening performances.

JAMES MCDONOUGH.

BOSTON.

Two New Plays—Failure to Present a Third—The Opera and Other Attractions—Boston's Gossip.

[*Special to The Mirror.*]

BOSTON, March 12.

Skirt dancing may continue in Boston. To-day the Legislative Committee reported leave to withdraw on Charlotte Smith's petition for an act to prohibit skirt and serpentine dancing and to prevent the appearance on the stage of women attired in dresses not reaching to within four inches of the floor, and extending to the neck.

Two new plays on two successive nights were what Boston theatregoers had to see last week. Of the two productions the most important was that at the Hollis Street on Saturday when E. H. Sothern gave Jerome K. Jerome's How to Win a Woman its initial performance. The piece was cast as follows:

Harry Helward	E. H. Sothern
Dan Graham	Rowland Buckstone
Archie Philbrick	Vincent Sternrood
Hon. Neal Blake	Morton Selten
Mr. Caruthers	W. L. Branscombe
Mr. Duve	Charles Harbury
Dr. Helward	C. P. Flockton
Servant	Wilfred North
Madge Caruthers	Grace Kimball
Mrs. Caruthers	Kate Pattison Selten
Pamela	Fanny Addison Pitt
Mary	Rena Ferrers

The piece has intense dramatic interest, and teaches a moral. A girl has been brought up to consider money essential to all happiness, and consequently she refuses a poor young lawyer, whom she really loves, telling him that money is necessary. A temptation to get a fortune by wrong-doing comes to him, and he is not strong enough to resist it, and yields, claiming his bride. Then, when his better nature asserts itself, he confesses his guilt to the friends whom he wronged, and the woman for whom he sinned. Being left alone in misery he is about to commit suicide by taking poison, when the heroine, brought to a realization of what had been done for her alone, proclaims her love for him, and the piece ends happily.

A large audience witnessed the production and by the heartiest applause pronounced the play an emphatic success. Mr. Sothern and Miss Kimball were called out again and again, and they deserved the ovation, for each gave a remarkably fine impersonation. Excellent support was given by Mrs. Pitt and Messrs. Selten and Buckstone.

Not nearly so good a piece was A Queen of Hearts by Frederick W. Sidney, which John and Marion Manola Mason produced at the Museum on Friday night after closing the house for a dress rehearsal on Tuesday—a thing that had never been done before. Possibly the change from Friend Fritz was too abrupt for the company to be seen to the best advantage, but it is certain that with less popular actors than Mr. and Mrs. Mason the initial performance would have fallen flat indeed. The heroine is Petronella, a Spanish singer, who is loved by an American Colonel, a Frenchman, an Irishman, and an Englishman. The first scene takes place in Naples at carnival time and the Colonel invites the party to visit his yacht on which the second act takes place, affording an opportunity for a marvellously realistic stage setting. Here the singer masquerades as an English officer, rousing the jealousy of the American and leading the way to a duel in the third act when her identity is disclosed and all ends well. The interpolated songs for Mr. and Mrs. Mason are the best things of the piece.

A third new play was to have been given in Boston last week—Daybreak—which Edward E. Rose had written especially for the Boston Press Club's annual entertainment on Tuesday night, but as a result of catering to the convenience of truckmen who had been hired to move scenery rather than to the audience who had waited for hours so as to see this piece, it was cut from the bill. Marie Burress was to have played the leading part, and T. D. Frawley had remained in Boston several days so as to attend the rehearsals. The two, with their associates, had been waiting for three hours in readiness to go on until the question arose as to which was to be omitted—the new piece, or an act of a play a dozen years old. When the announcement of the change was made, the audience showed what it had been waiting for by a general exodus from the theatre and the performance was concluded before few spectators indeed. Miss Burress, Mr. Rose and Mr. Frawley had been to great pains in the preparation of the piece which would have been unquestionably the feature of the bill. As a result of the many expressions of disappointment, Miss Burress has consented to present Daybreak in addition to As You Like It at the coming performance in aid of the Ymerian Club's Fund for a home for crippled children.

Lillian Russell opens a single week's engagement at the Hollis Street to-night, appearing in Princess Nicotine, supported by the New York cast. Prices have been advanced for the engagement.

An exceedingly large and fashionable audience completely filling the theatre greeted Miss Russell and much enthusiasm was displayed. The star received continuous applause, and shared honors with Digby Bell and Perugini. Lucy Daly made an especial hit by an eccentric dance.

Henry Irving and Ellen Terry began their farewell engagement at the Tremont to-night, the advance sale being greater than that during their season in January. Becket was the bill to-night, and a number of pieces are to be given during the week, Much Ado About Nothing being the only one not presented here during the previous engagement. On 15 Harvard night will be observed, the seats for that performance having been disposed of entirely to undergraduates and alumni of that university. The afternoon before is the time for Mr. Irving's lecture at Sanders' Theatre.

Edward Harrigan changed his bill at the Columbia to-night and gave Reilly and the 400, with much the same cast that made such a hit at this house two seasons ago. The Woolen Stocking follows next week.

Carroll Johnson in The Irish Statesman returns this week to the Grand Opera House, the theatre where the piece made its first hit. It is an excellent St. Patrick's week attraction. In Zephra, the opera which is to be given by the First Regiment, Patriarchs Militant, I. O. O. F., leading parts are to be taken by Philip Tomes and Clara Barter. The piece has been rewritten for its Boston production and will have new costumes and scenery.

A Milk White Flag is to conclude its run at the Boston on March 24. H. A. McGlenen is to have his annual benefit on March 26, when A Temperance Town will be the bill.

The second edition of Charley's Aunt is liked even better than the first was. Souvenirs will be presented on March 20, on the occasion of the one hundredth performance in Boston.

The Dazzler, with Annie Lewis and Joe A. Ott in the principal parts, is at the Bowdoin Square.

Other attractions in Boston this week are Bijou and Howard, continuous variety; Grand Museum, Jack Harkaway Among the Brigands; Lyceum, London Belles; Palace, City Sports.

John Mason has hired the Tremont for all Summer and will give a long season of comic opera there, opening in the middle of May. It is proposed to revive a number of the earlier Gilbert and Sullivan operas with prominent singers who have been identified with them in the casts. Marion Manola-Mason will be the prima donna.

The opera season at the Mechanics' Building closed in a triumph. During the last week Calvé fell upon the stage during Mignon and sustained injuries which prevented her from appearing at the special matinee on Thursday. She appeared on Saturday, however, and was recalled again and again, while Melba at the farewell matinee received no fewer than thirty recalls. All the principals received many social attentions during their fortnight in Boston. The gross receipts for the engagement was $132,000, $2,000 being taken at the special matinee of Carmen when Calvé did not sing. At night the receipts were $9,000 more, making $21,000 for a single day. It is estimated that the profits of the fortnight must be about $30,000. With so successful a season it is no wonder that there should be serious consideration of the project to make a permanent opera house of the Mechanics' Building. Abbey, Schoeffel and Grau would be willing to take the house for four months a year, and they say that it would cost only $150,000 to make the changes, but the officers of the Massachusetts Charitable Mechanic Society do not seem inclined to undertake the alterations.

Boston is to have two performances of German opera this season, for Materna, Schott, Fisher and others are coming here with Damrosch's orchestra to do Die Walkure and Gotterdämmerung for the Home of Incurables. The performances will be given in the Boston April 11 and 12.

Another "chorus ladies' ball" is to be given by the Lyceum Theatre orchestral Club in Puritan Hall on March 14.

At a concert in this city to-night Frederick L. Benjamin was a soloist. Few recalled in him the ex-policeman who created such a celebrated case three years ago by arresting Samuel S. Kingdon, a *Transcript* reporter, at Bishop Paddock's funeral at Trinity Church.

On the occasion of Henry Irving's farewell on March 17 he will be presented with a parchment memorial bearing the signatures of prominent citizens. The inscription is the composition of Thomas Bailey Aldrich. It will be in a handsomely designed, silver-mounted oaken casket, with the masks of comedy and tragedy, bells, crozier, pike and sword—all typical of Irving's successes.

April 12 is the date for the Dickens ball at Mechanics' Hall, being given by the actors of this city in aid of the needy unemployed of their profession.

John W. Luce, formerly press agent at the Park, is going into the advertising business.

The Palace has a new drop curtain from the brush of O. L. Story. It represents a chariot race at the Circus Maximus.

JAY BENTON.

ST. LOUIS.

Hopper and Sousa Exchange Compliments—A Property Man Quits—Attractions at the Theatres.

[*Special to The Mirror.*]

ST. LOUIS, March 12.

Nat Goodwin opened at the Grand Opera House last night. In Mizzoura was the play, and it was warmly received by a large audience.

Owing to the success scored by the Lilliputians at the Olympic Theatre last week in A Trip to Mars, they continue it this week.

Kellar opened at the Hagan last night, presenting a bill that astonished a big audience.

The Brothers Byrne appear in their nautical pantomime comedy 8 Bells at Pope's Theatre this week, and opened to two big audiences yesterday.

Murray and Mack opened in their new farce-comedy, Finnegan's Ball, at Havlin's yesterday, and amused two large audiences.

Rogers Brothers' Fun Makers are holding the boards at the Standard Theatre this week. They opened with a matinee yesterday.

Sousa's Band, en route to the San Francisco Exposition, arrived in the city Saturday morning, and gave two concerts in the Exposition Hall the same day. De Wolf Hopper, who was playing an engagement at the Grand Opera House, in Panjandrum, took a carriage between acts, was driven to the Exposition Building, and sang in costume two of his songs. After the concert was over Sousa and his band were driven to the Grand Opera House, and on the stage at the end of the performance played the "Washington Post March" as a return compliment to Hopper. Standing room only was the rule for several nights last week.

Mattie Lockette, the soubrette of The Police Patrol, will next week play her first

engagement in St. Louis, her home. She has made a distinct hit in the part of Sweeter, her specialties adding notably to the entertainment.

Manager Hagan has returned from Cincinnati.

The Rogers company will close after the engagement here.

Charles Pope arrived from New York on Saturday.

Exodus Carroll, property man at the Grand Opera House, who was thrown from a cable car while rounding a curve and received severe injuries last Winter, sued the company for $15,000, got judgment for $750 last week.

Len B. Sloss will take out next season the Lyceum opera company in a production of The Mikado.

Winifred Turner joined the Pete Peterson company at Pella, Iowa, last Wednesday, to play a soubrette part and do her whistling specialty.

W. C. Howland.

PITTSBURG.

E. S. Willard, The Private Secretary, The Ensign, Primrose and West, and Other Attractions.

[*Special to The Mirror.*]

Pittsburg, March 12.

E. S. Willard opened at the Alvin to-night to a good-sized audience in The Middleman. A Fool's Paradise, The Professor's Love Story, and John Needham's Double are underlined. Next week, the Ideal Opera company.

The Private Secretary, with James K. Hackett in the title role, is the bill at the Duquesne. Charles Dickson follows.

At the Bijou The Ensign is the attraction. Next week, William Barry in The Rising Generation.

A crowded house greeted Primrose and West's Monte Carlo at the Grand Opera House. The house will be given over to local talent next week, when The Drummer Boy of Shiloh will be given by Post 3, G. A. R.

J. W. Harrington presented Rube Stacey at Harrington's to-night to a fair attendance. The Pulse of New York next week.

At the Academy of Music to-night, the New York Stars opened to large business. Next week, Hyde's Comedians.

Pittsburg Lodge, No. 11, B. P. O. Elks, hold their annual benefit on March 16 at the Grand, and will be participated in by all the companies engaged here this week.

J. E. Dodson, now with the Kendals, closes next week, and will join one of Frohman's companies.

E. J. Donnelly.

CLEVELAND.

Francis Wilson, Lewis Morrison, the Byrons, and other Attractions—Successful Local Minstrels.

[*Special to The Mirror.*]

Cleveland, O., March 12.

Francis Wilson, with his fine company, presented Erminie on a grand scale before an enthusiastic and fashionable audience to-night at the Euclid Avenue Opera House which was filled to its capacity. The opera will be followed next week by Fanny Davenport.

The Lyceum Theatre was filled to-night when Lewis Morrison appeared as Mephisto in Faust. William Barry in The Rising Generation on Thursday. Next week, Monte Carlo.

Billy Plimmer and his specialty company opened a week's engagement at the Star Theatre this afternoon. Next week, Gus Hill's ovelties.

H. R. Jacobs' Theatre had a big house to-night when Mr. and Mrs. Oliver Byron, in The Heart of Africa, appeared. The Plunger, by the same company, will fill the last of the week. Next week, A Flag of Truce.

Last night the Young Men's Hebrew Association gave a fine minstrel performance at the Opera House for charity. The affair was a success in every particular.

William Craston.

STILL ON THE ROAD.

[*Special to The Mirror.*]

Keokuk, Ia., March 12.—Sickness prevented a performance of A Chip o' the Old Block at Aurora, Ill. The local manager took advantage of my absence and tried to tie the company up, but we are still on the road doing business as we have been doing for forty weeks.

G. D. Johnston, manager.

EDISON AND SANDOW.

One of the marvelous achievements of Edison, recently described in the press, is called the kinetograph, which is intended to be to the eye what the phonograph is to the ear—*i. e.*, to represent by the medium of rapid photography, and a subsequent display of plates, with incredible quickness of succession, the movements of a person or of any number of persons in a scene. Sandow, the man of muscle, went out to the Edison laboratory last Wednesday, accompanied by Mr. Koster, of Koster and Bial's, C. B. Cline, and others, and posed for photographs which in the kinetograph will illustrate the movements by which he displays his marvelous development. The changes in the successive photographs of a subject are made so rapidly by machinery—forty-six being displayed each second—that to the observing eye, the miniature figure is endowed with all the life-likeness of the original, every movement being reproduced with absolute fidelity.

SPECIAL NOTICE.

After May 1 the new and beautiful Empire Theatre, of Quincy, Ill., (40,000 population), will be the only theatre in Quincy, the management having bought out and closed Doerr's Opera House.

THE RELIEF FUND.

Largely Increased by the Grand Opera House Benefit—New Subscriptions—To Close Next Monday.

Empire Theatre Dramatic School	$50 00
Julia Brutone	5 00
John Dillon	10 00
Adele Ritchie	10 00
Elihu Root	10 00
Harry Doel Parker	5 00
Tony Pastor & Co.:	
The Little Booths	1 00
Lottie Gilson	5 00
Edward Lorrett	1 00
Huth and Clifford	2 00
Paul E. Quinn	1 00
Isabelle Carlini	1 00
Katherine Gyles	1 00
Total	$102 00
Previously acknowledged	7,[illegible] 76
Grand Total	**$7,635 76**

The successful benefit for the Relief Fund at the Grand Opera House on Sunday night will swell the grand total almost to the amount which the chairman of the Relief Committee recently estimated would be required to carry its work along to the first week in April, when its functions will cease.

We are informed that Messrs. Miner and Herne have decided to pay over to this fund the amount cleared by last week's benefit for unemployed actors at Daly's Theatre. That sum added to the money realized by the official benefit on Sunday night will bring the total to considerable more than $9,000—the amount altogether required by the committee.

The Mirror will receive further contributions until Monday next, after which date any donations that may be made will be handed to the Relief Committee to be added to the residue that will be kept by the Actors' Fund as a separate fund, while it lasts, to relieve destitution in the profession.

Since our last issue, as will be seen by the printed subscription list, $102 has been received.

Nelson Wheatcroft sent $50, contributed by the Empire Theatre Dramatic School, making $100 in all subscribed by the students of that institution.

Harry Doel Parker, manager of John T. Kelly, sent $5.

Through the *Spirit of the Times* a cheque for $10 was received from Elihu Root, the distinguished lawyer.

Adele Ritchie sent her personal contribution of $10 through Louis Aldrich.

Comedian John Dillon forwarded $10, with a pleasant note.

Julia Brutone contributed $5.

Tony Pastor's company donated $12. This organization has helped the Fund weekly.

A despatch yesterday from W. H. Lytell, dated Los Angeles, Cal., stated that the contribution of The Black Crook company is on its way to New York.

The gross receipts of the benefit in behalf of the Actors' Relief Fund at the Grand Opera House last Sunday evening were $1,642. The disbursements were $173.21, leaving $1,474 79, which amount has been turned over to the Relief Committee. To this will be added the proceeds from the sale of admission tickets by the Professional Woman's League.

The exact amount will be published in next week's Mirror, the treasurer of the benefit meanwhile turning over to us the proceeds.

There was no decrease in the number of actors and actresses who applied for relief at the last two meetings of the Relief Fund Committee. Every worthy applicant was given the required aid either in meal tickets, fuel, clothing or money to pay rent and other expenses.

The Committee are gratified that there is a larger proportion of actresses than heretofore who apply for relief. The Committee, while wishing to distribute the relief money with strict impartiality, think that as women are more helpless than men, they are entitled to somewhat more consideration in the distribution of charitable relief. Every woman who has acted on the American stage since July 1, 1891, can rest assured that her case will receive courteous consideration, and her pecuniary request, within reasonable limits, will be complied with so long as the Committee remains in session.

THE MODJESKA-SKINNER PLANS.

It has for some time been understood by the company supporting Mme. Modjeska, that upon the retirement of that actress the organization would continue with Otis Skinner as the star, in standard drama. Modjeska's resolve to play in Europe next season has hastened Mr. Skinner's plans one year, and he will next season star under management of J. J. Buckley. The plays to be presented will include a translation of a standard French melodramatic tragedy, a new comedy drama of the period of Charles II., two of the present repertoire, The Merchant of Venice, and Macbeth, and Hamlet. Nearly all of Mr. Skinner's time will be filled in large cities, as the productions will be elaborate.

Madame Modjeska will appear in the various European capitals next season in Shakespearean plays, as well as in some of the modern character. While abroad, she intends to definitely settle what she will do after she permanently retires from the stage. With her husband, Count Bozenta, she will sail about next September, probably going direct to Paris, where one of the leading theatres for her proposed engagement has been tendered. It is likely that Vienna, Berlin, Prague, Cracow and St. Petersburg will be in the list of cities in which she will appear. Her present tour will close in California the latter part of May.

It has been stated that Frank L. Perley is to be interested in the starring tour of Mr. Skinner. This is an error. Mr. Perley will either accompany Madame Modjeska on her European tour next season or will remain in this country as her business representative and prepare for her farewell American tour the season following.

THE RELIEF FUND BENEFIT.

The official benefit in behalf of the Actors' Relief Fund at the Grand Opera House, on Sunday night, proved a success in every sense of the word. Every seat in the house was sold before 8 o'clock, and after that every available inch of space was used for those who were satisfied to stand throughout the performance.

After the expenses have been deducted the amount that will be handed over to the Relief Fund Committee will be about $1,500 as a result of the benefit.

The bill was unusually attractive. This brilliant array of artists could not have been brought together for any other benefit than that given on this occasion, to relieve the distress of the artists' brothers and sisters in the theatrical profession.

The entertainment was opened by Guy Standing with a recitation of "The Level Crossing," by George R. Sims. The Vilona Sisters then played a trio from Sarasaste's Navarra. H. C. Barnabee delighted everybody with his singing of "In Days of Old," and as an encore gave a comic recitation of how a Frenchman, a dude, and Yankee would deliver "Now is the Winter of Our Discontent" from Richard III.

Madame Janauschek gave a graphic recital of "The Seven Ages of Man," and Marshall P. Wilder entertained the audience with his inimitable drolleries. Mathilde Cottrelly cleverly recited "The Glove," by Schiller, with characteristic musical accompaniment of her own device. She gave a skit on play titles for an encore.

Jessie Bartlett Davis sang two ballads, for which she was enthusiastically applauded. Carlos Hasselbrink, the violinist, played Sarasaste's Spanish dances in a most artistic manner.

Maggie Cline brought down the house with "The Irish Queen," and the audience could not be satisfied until she consented to treat them to "Throw Him Down McCloskey," and other selections from her repertoire.

William Terriss recited "The Life Boat," by George R. Sims, with great dramatic force, and as an encore told the audience about "The Pride of Battery B."

Walter Jones provoked no end of laughter with his grotesque dancing and amusing antics as the tramp in 1492. Frank Mordaunt gave a patriotic recitation entitled "Shall America Rule," and as an encore tenderly recited an appropriate little poem called "Hallo!"

Eugene Cowles sang "I Fear No Foe," and on being rapturously applauded gave "Annie Laurie" in a delightfully artistic manner.

J. W. Kelly kept the audience in roars of laughter with his humorous remarks and specialties. Louise Beaudet sang "My Mother Said Don't," from Puritania, and a catchy chanson for an encore.

Sissieretta Jones, the Black Patti, sang Gounod's "Ave Maria," with violin and piano accompaniment. On being recalled she sang "The Suwanee River," as she alone knows how to sing that plaintive negro melody. The entertainment concluded with a rendering of "The Three Fishers," by the Minnesinger Glee Club.

Only two numbers of the programme had to be omitted. Isabelle Urquhart was to ill to appear, and the Pickaninny Band, for reasons unknown, did not keep faith with the committee. Edward Buechner acted as the regular accompanist, and E. J. Studley played the accompaniments for the Bostonians.

The Mirror has been requested in behalf of the Committee to extend hearty thanks to all the artists who kindly volunteered their services; to Mr. Howard Gould for the free use of the Grand Opera House; to the employés of the Grand Opera House; to the members of the orchestra; to the New York press and its dramatic editors; to the Globe Ticket Company, of Philadelphia; to the Metropolitan Job Printing Company, and A. S. Seer; to the bill posters, H. Munson, A. Van Beuren and Company, and Reagan and Clark; and to all others who did their utmost to assist in making the benefit a stupendous success.

The Committee consisted of A. M. Palmer, Tony Pastor, Edwin Knowles, Harrison Grey Fiske, Louis Aldrich, Samuel D. Singleton, David I. Thompson, and Albert Ellery Berg. Frank G. Cotter was the acting manager, Edwin Knowles the treasurer, and Tony Pastor the stage director of the benefit.

EMPIRE THEATRE PUPILS.

The pupils of Nelson Wheatcroft's Empire Theatre Dramatic School appeared before a large invited audience at the Empire on Thursday afternoon. They were seen in the litter and sleep-walking scenes from Macbeth, and in two new comedies, A Fool and His Money, by Julie M. Lippmann, and A Borrowed House, by Lorimer Stoddard.

That the actors are tyros was obvious, but that in a number of them there is promise of future stage value, was equally plain. Carrie Keeler, Margaret Moore, Elfried Sylvia and Alice G. Cleather—the latter of whom, by the way, appeared professionally with Rose Coghlan in A Woman of No Importance—modulate their voices and deport themselves with ease. That in which all show the least proficiency is facial expression. Several of the men should be taught how to walk.

The two new plays are established on quaint foundations and are clever in fancy now and then, but they lack that compactness of construction and unexpectedness of incident that give dramatic interest.

THE TEN-CENT TAX.

The amount derived by the Actors' Fund from the ten-cent tax on complimentry tickets was $715 during the month of January. This sum, which was derived from New York, Philadelphia, Boston, Brooklyn, and several of the Western theatres, has been forwarded to the treasurer of the Fund.

The Lining

to Throat and Lungs must be preserved or sore spots appear and invite the consumption germs.

Scott's Emulsion

the Cream of Cod-liver Oil, heals the lining, strengthens the lungs and even overcomes diseased spots in their early stages. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

REFLECTIONS.

W. D. Ingersoll has joined Felix Morris company.

John Harley, manager James T. Powers, was confined to his home, the Gedney, last week, with a severe cold.

Augustus Cooke returned from Europe last week.

Eleanor Barry has left the Arch Street Theatre, Philadelphia, and Carrie Radcliffe will replace her as leading lady on March 19.

Nat C. Goodwin will close his season in Louisville on March 28.

My Jack will end its tour in Philadelphia on March 31.

Killarney will close at the Third Avenue Theatre in this city on March 24. Katie Emmett will then join her husband, Harry Williams, in Texas.

Edmund Gerson, agent here of the London Alhambra, has engaged Blocksom and Burns for that theatre. The team will leave for London on April 10.

H. S. Keyser, known as an advance agent, is compiling a history of the profession of Baltimore, Md.

The London *Stage* says H. E. Abbey will transfer the Lyceum pantomime, Cinderella, to the stage of Abbey's Theatre in this city on April 23, with all its belongings, and adds: "Horace Lennard, the writer of the book, may well feel flattered to think that his work is the first that has received such recognition." True. And he may feel the added flattery that it will probably be the last.

Tessie Butler Stevens has been engaged to play Marie in The Marble Heart with Robert Mantell at the Walnut Street Theatre, Philadelphia, this week.

Edwin Ferry is conducting a dramatic school in Washington. Amateur theatricals are popular at the capital, and Mr. Ferry is succeeding beyond his expectations.

W. F. Gee, of Fall River, has written a curtain-raiser for W. J. Hearn and C. N. Bowers. It is called The Miner's Story.

Howard Kyle, of Mme. Modjeska's company, has not yet definitely planned for next season, although he has had several offers since the publication of Modjeska's plan to go to Europe.

Courtlandt Palmer sprained his wrist at Lakewood the other day, and his recital at the Madison Square Garden Concert Hall has been postponed.

Joe Ott will star next season in a farce-comedy call The Star Gazer.

At his closing New York performance in Abbey's Theatre on Saturday night, Henry Irving feelingly expressed his appreciation of the generous patronage accorded him in this country, and said that he would return to America in the Autumn.

The Spring term of the Lawrence School of Acting will begin on April 2. Mr. Lawrence has improved his facilities, and among other things has added much new scenery and fitted up five new rooms for practice.

Maze Edwards will manage the People's Theatre, Chicago, from which J. H. Haverly recently withdrew. The house is owned by H. H. McCuen.

Glen McDonough's scenario of Miss Dynamite for Marie Jansen, has been accepted by Klaw and Erlanger.

Lakewood is just now swarming with visitors, and society has been gay, despite the fact that we are not out of Lent. At the pretty little theatre of the Lakewood Hotel, which is equipped with a stage, proscenium and curtain, an excellent variety entertainment was given on Friday last that was fashionably attended. Among the well-known people of the audience were Mr. and Mrs. George Gould and Howard Paul. Fred Sterry, who ably conducts the fortunes of the Lakewood, has engaged Sandow to appear on Wednesday of next week. On the same night that the above entertainment occurred a concert was given at the Laurel-in-the-Pines for the benefit of the Building Fund of the local fire company. The Schumann Male Quartette appeared, but the feature of the evening was the singing of Mrs. Kate Morgan Smith, a brilliant high soprano, who sang the cavatina from Gounod's "Queen of Sheba," and a serenade by Massenet, with remarkable effect, securing two encores.

Edwin Hoff, Eugene Cowles, Mr. Dixon, Jessie Bartlett Davis, Margaret Reid, Lulie Saunders, Bertha Waltinger, Josephine Bartlett and Mina Cleary, all of the Bostonians, use the *Taylor Trunk* (the standard trunk of America).

MIDWAY PLAISANCE
REPRODUCED.

Built of scenery costing over $14,000. Will fit any hall. Now running at Madison Square Garden. Big success in Cleveland, Cincinnati, Buffalo, and Philadelphia. To rent to military and charitable organizations. Three weeks in May and Summer season. Now booking for next season. For particulars address

D. H. HUNT, Manager.

Care Parker House, Boston, Mass.

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

hearing all were dismissed except Grant Creswell and Lawrence Gibney, the advance agent and manager of the co., who were held for trial. Gibney secured bail.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Charles T. Dickson in Incog. 2; large and well-pleased audience. The Pulse of New York 3; fair business. Wilbur Opera co. opened to large business 5, and as usual gave a first-class performance. Susie Kirwin and the rest of the co. are great favorites here.

BUTLER.—ARMORY OPERA HOUSE (George Burnhaiter, manager): London's Fisk Jubilee Singers 5; packed house.

PITTSTON.—MUSIC HALL (J. A. McDougall, manager): The District Fair 1; good business.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): The Struggle of Life by a very good co. to fair business 2. Felix Morris, supported by an excellent co., presented his trio of character successes, A Game of Cards, The Vagabond, and Moses 3. The audience was well entertained.

NORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): J. W. Harrington in Rube Stacy 1-3; poor business. Carrie Louis opened a week's engagement to a crowded house 5. Brass Monkey 12.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiller, manager): J. E. Toole in Killarney and the Rhine 3; small but well-pleased audience. A Brass Monkey 15; The Diamond Breaker 17.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Ben Hur drew packed houses four nights ending 2. Charles Dickson in Incog. 14.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): George H. Adams in A Country Terror Feb. 23, 24 to fair business. J. E. Toole 2; big house. Jenning's illustrated lecture on World's Fair to a large and fashionable audience. The Dazzler 12; April Fool 19.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Struggle of Life Feb. 28, 29; fair business. Scenery fine. Cyril Norman in Blue Grass to light business. Felix Morris 6 in A Game of Cards, The Vagabond, and Moses to light business, deserving a crowded house.

BRADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The County Fair 1; crowded house; audience well pleased. Charles Dickson in Incog. 16.

WEST CHESTER.—OPERA HOUSE (P. J. Painter, manager): Charles A. Loder in Oh, What a Night! to a good house 5. The dancing of Misses Gennell, Halvers, and Rice was especially fine.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Mora Williams Comedy co. to a week's good business Feb. 17-24. This co. gains popularity with each engagement, the business being better than any previous season. Donnelly and Girard presented the new play The Rainmakers 26 to excellent business.—DAVIS' FAMILY THEATRE: Harry Weber in Nip and Tuck drew good houses week ending 3.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): Drummer Boy of Gettysburg did a good business week of Feb. 26.—Cast Upon the World opened for a week's engagement 4, but the performance was so poor that the manager canceled the engagement. Edwards and Waters' Musical co. opened 6. Boston Lyceum co. in Exile of Erin 12-17.—ITEM: Manager Little intends in future to ring down the curtain on all cos. which do not prove to be all they were represented.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Diamond Breaker Feb. 27; fair audience. Annie Ward Tiffany 2-3; large audiences. The Dazzler 21; return date.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): The Carrie Louis repertoire co. gave very good performances to average large business week ending 3. Miss Lewis has fortified herself with an unusually strong co., among whom is Mary Tucker, a graduate of the class of '95 of the Moravian Female Seminary of this place. Oh, What a Night! was presented to very large business 6. Barry Calef 10; May Foster Gaiety co. 12; Diamond Breaker 26.

YORK.—OPERA HOUSE (S. C. Penta, manager): Mora week of Feb. 26-3 in repertoire drew fairly well at popular prices. Performances good. General J. B. Gordon, U. S. Senator from Georgia, in lecture to immense business 6. Charles T. Ellis 12.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Dockstader's Minstrels 6; S. R. O. Hoyt's Brass Monkey 12; Darkest Russia 13; Lost in New York 17; My Jack 24.—ITEM: The residents of Media and Darby have taken advantage of the trolley roads, and an increase in attendance is noticed at the Opera House.

READING.—GRAND OPERA HOUSE (Geo. M. Miller, manager): An American Hero was presented to large houses 1-3. Local entertainments 6.—ACADEMY OF MUSIC (John D. Mishler, manager): Felix Morris, with an excellent co., gave good performances of A Game of Cards, The Vagabond, and Moses 2. The Struggle of Life drew a large house 3. Nat C. Goodwin, with a good co., gave a very clever performance of A Gilded Fool to a large audience 7.

STEELTON.—WHITE'S OPERA HOUSE (D. P. Foster, manager): The New York Stars pleased a large house Feb. 22. Carroll Johnson's benefit was fairly attended 3, and he secured enough money to take all his co. home.—ALTHEVER'S THEATRE (Cool and Stewart, managers): The Kimball Opera co. pleased a large and fashionable audience 28. Donnelly and Girard in The Rainmakers amused an enthusiastic audience 1. Newton Beers' Lost in London drew a good house 3. Annie Ward Tiffany gave an excellent performance 5.—ITEM: The Carroll Johnson co., who were stranded here, were assisted by their brother Elks of this city.

TAMAQUA.—ALLEN'S OPERA HOUSE (George A. Jacobs, manager): Clint G. Ford, supported by a good co., presented An American Hero to a fair-sized audience 7. Neil Florence in The Diamond Breaker 13.—ITEM: Lida Clark, formerly with the Pauline Hall Opera co., and lately of the Boston Comedy co., joined An American Hero co. Neil Florence in The Diamond Breaker 13.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The District Fair drew a small house Feb. 28. Felix Morris and his clever co. in A Game of Cards, The Vagabond, and Moses 5. The audience was small but pleased. Blue Grass 6 drew as well as could be expected during the Lenten season.—ITEM: David L. Boone, late treasurer of the Grand, has accepted the position of treasurer of Frothingham's new Opera House at Scranton.—WAITE'S MUSIC HALL (Daniel L. Hart, manager): Tony Farrell in the Irish comedy-drama My Colleen 1-3. Killarney and the Rhine opened 5.

CONNELLSVILLE.—NEW MEYERS' OPERA HOUSE (Charles R. Jones, manager): Newton Beers' Lost in London 1; small house. Howorth's Hibernica 13; Fast Mail 24.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): True Irish Hearts 7; large and well-pleased audience. Frohman's co. in Lady Windermere's Fan 24; canceled.

RHODE ISLAND.

PAWTUCKET.—LOTHROP'S GRAND OPERA HOUSE (W. B. Smith, manager): Edith Mai appeared in Young Sleuth 5-10. Trixie Hamilton in Devil's Mine 12-17.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Dan'l Sully in The Millionaire 5; good house; performance gave universal satisfaction.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Marie Jansen in Delmonico's at Six 4 to fair business. A Breezy Time 5; moderate-sized house.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Crust of Society, presented by an excellent co., pleased a good house 2. Prof. Downie lectured to very poor houses 3. Daniel Sully in The Millionaire 10.—ITEM: Manager Staub is in New York on business.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Salvini packed the house Feb. 27. The Three Guardsmen was presented in a highly satisfactory manner. Crust of Society 28 to good business. This was undoubtedly the finest attraction ever seen here. Wilson Barrett in Claudian to fair business at advanced prices 1; performance excellent. Grau's Comic Opera co. at popular prices 5-10 played to full houses.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Gus Williams Feb. 28; fair business.—ITEM: Mira C. Brookes has left Gus Williams' co. and Flora Redding is acceptably playing both parts.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzy, manager): Richard Mansfield at double regular prices in Beau Brummel and Dr. Jekyll and Mr. Hyde Feb. 27, 28 to large and well pleased audiences. Mr. Mansfield's business was undoubtedly flattering. Ovide Musin 1; small but appreciative audience. Anna Eva Fay 4; Frank Daniels 6.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Jennie Holman co. appeared in repertoire week ending 3.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Earlton, manager): Mahara's Colored Minstrels Feb. 28; good gallery audience. Fannie Hill's Opera co. 3; poor business.

WAXAHACHIE.—OPERA HOUSE (P. F. Davenport, manager): Ex-Governor Bob Taylor lectured on Feb. 19 to a good house. Ovide Musin 21; S. R. O. Kate Claxton in The Two Orphans played to a big house 27. Si Perkins 7.

MARLIN.—KING'S OPERA HOUSE (G. A. King, manager): Sam J. Burton and Lillie Coleman in Si Perkins 2; fair attendance; performance satisfactory.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Richard Mansfield and his excellent co. presented A Parisian Romance Feb. 26 to S. R. O. Seats, $2 each. Anna Eva Fay gave a seance to a well filled house 2.

HOUSTON.—OPERA HOUSE (E. Bergman, manager): Si Perkins Feb. 19; fair house. Richard Mansfield gave A Parisian Romance 21 at advanced prices to a very large and well pleased audience. Still Alarm 23. Ole Olsen, matinee and night, 24.

HUNTSVILLE.—HENRY'S OPERA HOUSE (John Henry, manager): Ex-Minister R. B. Hubbard lectured on "Life in Japan and the Orient" 5; Henry C. Gibson Comedy co. 6; Si Perkins 19.

TEMPLE.—BIJOU OPERA HOUSE (James Rudd, manager): Burton Comedy co. in Si Perkins Feb. 28; large business. Excepting the music, the performance was unsatisfactory. Two Orphans 2; light house; performance good. The city council has advertised for bids to lease the opera house next season.

DENISON.—WILKINSON OPERA HOUSE (Gus Zintgraff, manager): Richard Mansfield 1; best house of the season. The manager ran a special train for this attraction between here and Sherman. Frank Daniels in Little Puck 2; well pleased audience. Mr. Potter of Texas 7.—ITEM: This house is playing the best attractions this city has ever had.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): P. A. Johnstone, mind reader, Feb. 26, 27; fair business.

AUSTIN.—HILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Lillian Lewis in Credit Lorraine to a fair house, matinee, 2; night performance, Good-bye, Sweetheart, to good business. Joseph Grismer and Phoebe Davies in the New South, two performances, 3; business fair.

ABILENE.—OPERA HOUSE (W. P. Batjer, manager): Ovide Musin Concert co. 3; large audience. A Pretzel 5.

SHERMAN.—OPERA HOUSE (A. W. Neville, manager): Madeline Merli was booked to appear in The Story of a Kiss 2. At 8:30 that night only $6 was taken at the box-office, so the money was refunded, and the co. took the 9:15 train for Denison. Frank Daniels in Little Puck to a large house 3.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Lillian Lewis presented Credit Lorraine, matinee, and Good-bye, Sweetheart, night of Feb. 27 to the capacity of the house. Two Orphans to a fair house 2.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Grismer-Davies in The New South 2, 3; fair houses. Lillian Lewis opened 4 in Good-bye, Sweetheart to a fair house.—ITEMS: The work of Bebe Vining as Bessie in The New South was highly commended by the local press.—Harry Williams was in town a few days last week, looking fine. He has gained sixteen pounds, and is as brown as a berry. He wants to be back with Killarney, but realizes that it is our Texas air he wants just now.—Rosa's Gioconda and Miss Lewis' Good-bye, Sweetheart are taken from the same source, and in consequence these two cos. are at loggerheads.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): Lillian Lewis in Good-bye, Sweetheart to a large and well pleased audience Feb. 26. The Two Orphans, matinee and night 28, to good houses.

CALVERT.—COSIMIR'S OPERA HOUSE (J. P. Cosimir, manager): Madeline Merli Feb. 5; crowded house. Bettie Bernard-Chase played Little Coquette, Uncle's Darling, and Our Railroad Men to crowded houses 9, 10. Mahara's Colored Minstrels played to a good house 17. Si Perkins 9.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Home Dramatic Club presented Tears, Idle Tears, followed by the operetta of The Crimson Scarf to a good house 2. The same co. repeated this performance at Haynes' Hall (Harry Haynes, manager) to the capacity of the hall. Haynes' Hall is located at Murray, seven miles from the centre of Salt Lake City. It is a well appointed house, seating 600, equipped with electric light, good dressing rooms, etc. It will enjoy a good patronage and is a good place for cos. wishing to fill up time in this section. This was the first appearance of the club in two years. Mrs. Edith Clawson-Knowlton, an amateur of ability, was welcomed back to the stage. Those who recently saw the play of Friends remembered the fall by which this lady received such injury as to seriously impair her memory, upon the first presentation of Mr. Royle's play at that time called Out of Darkness. Wardle-James co. next week: good advance sale.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Stowe and co's. U. T. C. 5; two performances to large business. John L. Sullivan in The Man from Boston to S. R. O. 6.

RUTLAND.—OPERA HOUSE (A. W. Higgin, manager): Cosgrove and Grant's Comedians in The Dazzler 3; crowded house. John L. Sullivan in The Man from Boston 7.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): Charles T. Ellis did not appear as advertised last week. Due: John L. Sullivan 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): John L. Sullivan 5; full house.

BRATTLEBORO.—TOWN HALL: Cleveland's Minstrels 10 to a fair house 7. Dr. Bill 17; Reno and Ford 31.

VIRGINIA.

RICHMOND.—MOZART ACADEMY OF MUSIC (Thomas G. Leath, manager): A Brass Monkey 1-3 failed to do the business they deserved. A Prodigal Father opened a two nights' engagement to a large and well-pleased house 6.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Mr. and Mrs. Sidney Drew presenting Mrs. John Drew in The Rivals 1; big business and most fashionable audience of the season. Wilfred Clarke in Tit for Tat 5.

LYNCHBURG.—OPERA HOUSE: Mrs. John Drew's co. in The Rivals to good business at advanced prices 2.

PETERSBURG.—ACADEMY OF MUSIC: A Brass Monkey to small business Feb. 28.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Patti Rosa Feb. 22 good house.—NINTH STREET THEATRE: Rob Roy 27, 28 (amateurs and professionals); large audience.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Confederate Spy was presented to a large audience Feb. 22. The Mozart Club gave The Chimes of Normandy 26, 27; house filled to overflowing each night, and the opera was well presented; receipts, $1,800. Patti Rosa 2, 3.

SEATTLE.—THEATRE (John W. Hanna, manager): Patti Rosa Feb. 27, 28; good houses; splendid performances. Operatic burlesque, Romeo and Juliet, by Seattle Athletic Club, 2, 3; very creditable performances; S. R. O. houses. This was the social event of the season.—COURTNAY'S THEATRE (R. E. French, manager): Nancy and Co. week ending 4; good houses. Woman Against Woman 5-11.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Donnelly and Girard 2, 3 in The Rainmakers; big business.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Hill's New York Stars 3; good business. May Russell Burlesque co. 12-14; Sam Devere 15-17.

BOUNDSVILLE.—OPERA HOUSE (John Higgins, manager): Due: Madison Square Theatre co. 8-10.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Hanlon's Fantasma Feb. 26, 27 drew very large audiences. Lottie Collins, with the Boston Howard Athenæum co., 2 to a fairly large house. Country Squire 6; Niobe 13; Deshon Opera co. week of 19-24.

LA CROSSE.—THEATRE (C. W. Riley, manager): The Burglar Feb. 28; light house. Gioriana 8; Nabobs 9.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (A. C. Jenkins, manager): Aiden Benedict's Fabio Romani to a small audience Feb. 24. Hanlon's Fantasma 26-8; packed houses. Rice, Sheridan and Wolford's co. at popular prices 8-10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Lewis Morrison's Faust pleased a large audience Feb. 28. Hanlon's Fantasma 2, 3; packed houses.

APPLETON.—OPERA HOUSE (E. Erb, manager): Faust was presented by the Lewis Morrison co. to a good-sized audience 2. This grand spectacular production of Faust was seen in Appleton for the first time and nothing like it in point of scenic effects was ever seen here before.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Lewis Morrison's Faust 15; crowded house.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Rice, Wolford and Sheridan co. in melodrama at 10-20-30 to good business.

CANADA.

VICTORIA.—THEATRE (Robert Jamieson, manager): Patti Rosa played Miss Dixey Feb. 26 to good business. Due: McFee of Dublin 14.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): The engagement of the Carleton Opera co. week of Feb. 25-4 proved very successful, crowded houses being the rule.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Harry Lindley in repertoire week ending 3. Among other plays they advertised they would play The Charity Ball, but changed their intention and played Castaways instead. Ezra Kendall in The Substitute 7; Charles Dickson in Incog 8; Marie Wainwright 10; Tornado 12.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Baker Opera co. opened their third week in Faust to fair business 5.—ACADEMY OF MUSIC (Henry Thomas, manager): Rose Coghlan co. in A Woman of No Importance, Forget-Me-Not and Diplomacy week of 5-10 to good business. Miss Coghlan is an old favorite in Montreal, and received a warm welcome. John T. Sullivan, Mrs. Dion Boucicault, Effie Shannon and Tom Whiffen furnished able support. Henry E. Dixey opened in the perennial Adonis to a large house 5. The burlesque has lost none of its drawing powers. George Grossmith 12-14.—THEATRE ROYAL (Sparrow and Jacobs, managers): Rentz-Santley Burlesque co. opened to big business 5. Eagle's Nest 12-17.—THEATRE FRANÇAISE (Société Française, managers): La Mascotte was revived, with Mlle. Blonville as Bettina and M. Jouanne, a newcomer, as Lorenzo, 5.

QUEBEC.—ACADEMY OF MUSIC (Hamel and Co., managers): The Eben Plympton Comedy co. closed 3 to satisfactory business. Isabel Pitt Lewis, of the Eben Plympton Comedy co., has become very popular in Quebec. Her acting is much admired, and she received curtain calls and flowers on many occasions.—THEATRE ROYAL (Fiset and Co., managers): Blanche Sablonier's co. opened on 5 to a fair house.

Joe Oppenheim, manager of the Fay Foster Burlesque company, had a date for March 9 at Thomaston, Conn., but the town selectmen objected to the attraction, and as the town owns the theatre and the selectmen control it, the local manager was forced to cancel. It is said that the objection came from one of the selectmen who was formerly manager of the house, and who during his management played variety and burlesque companies.

A. P. Bourland has been appointed manager of an agency in Nashville, Tenn., for the Redpath Lyceum Bureau.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): New York city Dec. 25-March 24, Philadelphia, Pa., 26-31.

A RAILROAD TICKET (W. W. Freeman, mgr.): San Jose, Cal., March 13, Vallejo 14, Santa Rosa 15, Oakland 16, 17.

A BREEZY TIME (Fitz and Webster): Decatur, Ala., March 14, Huntsville 15, Chattanooga, Tenn., 16, Knoxville 17.

A TEMPERANCE TOWN: Harlem, N. Y., March 12-17.

A MAN AMONG MEN (Augustus Pitou, mgr.): New York city March 5-17.

AGNES HERNDON (J. A. Jessel, mgr.): Grand Rapids, Mich., March 14, Kalamazoo 15, Elkhart, Ind., 16, Goshen 17, Elgin, Ill., 19, Janesville, Wis., 20, Rockford, Ill., 21, Dubuque, Ia., 22, La Crosse, Wis., 23, St. Paul, Minn., 26-31.

A DARK SECRET: Manchester, N. H., March 15-17.

ALABAMA (Bainbridge and Hamilton, mgrs.): Rochester, N. Y., March 16, 17.

AFTER DARK (W. A. Brady, mgr.): New Orleans, La., March 18-24.

ANNIE WARD TIFFANY (Charles H. Green, mgr.): Louisville, Ky., March 12-17.

ALVIN JOSLIN (Charles L. Davis): Rochester, N. Y., March 12-14, Pittsburg, Pa., 19-24, Washington, D. C., 26-31.

AFTER THE BALL (R. E. Graham): Chicago, Ill., March 12-17.

A TEXAS STEER: Troy, N. Y., March 12, Albany 14, Poughkeepsie 15, Newburg 16, New York city 19-24, Washington, D. C., 26-31.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New Orleans, La., March 4-17, Memphis, Tenn., 26-31.

A. M. PALMER STOCK: Oakland, Cal., March 12-15, San Jose 16, Sacramento 17.

A TURKISH BATH (E. H. Macoy, mgr.): Webster City, Ia., March 14, Atlantic 20.

BESSIE SLATER: De Witt, Ia., March 12-17.

BOSTON PLAYERS (Fitzpatrick, mgr.): Franklin, N. Y., March 12-17.

BY WITS OUTWITTED (Hennessy Leroyle, mgr.): Kansas City, Mo., March 11-17.

BESSIE BONEHILL: Chicago, Ill., March 12-17, Philadelphia, Pa., 19-24.

BLUE GRASS (Cyril Norman): Brooklyn, N. Y., March 19-24.

BLUE JEANS: Brooklyn, N. Y., March 12-17.

BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): New York city March 12-31.

CHARLES FROHMAN'S COMEDIANS: Cincinnati, O., March 12-17.

CHARLES A. GARDNER (James R. Garey, mgr.): Richmond, Ind., March 12, Hamilton, O., 14, Louisville, Ky., 15-17, Evansville, Ind., 18, St. Louis, Mo., 26-31.

CHARLES DICKSON (Henry Doblin, mgr.): Corry, Pa., March 12, Oil City 14, Franklin 15, Meadville 16, Warren, O., 17, Pittsburg, Pa., 19-24.

CHARLES T. ELLIS: Altoona, Pa., March 16.

CRUST OF SOCIETY: Chicago, Ill., March 5-17.

CORSE PAYTON (David J. Ramage, mgr.): Vinton, Ia., March 12-17, Cedar Rapids 19-24.

CLARA MORRIS: Cincinnati, O., March 12-17.

CHARLES COWLES (George S. McFadden, mgr.): Jersey City, N. J., March 12-17, Buffalo, N. Y., 19-24, Cleveland, O., 26-31.

COUNTRY SQUIRE: Minneapolis, Minn., March 12-17.

COQUELIN-HADING (Henry E. Abbey, mgr.): New Orleans, La., March 12-17.

CORNELL-McDOWELL (Gordon McDowell, mgr.): Tiffin, O., March 12-17, Sandusky 19-24, Elyria 26-31.

COUNTY FAIR (Arthur G. Thomas, mgr.): Rochester, N. Y., March 15-17.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Buffalo, N. Y., March 12-17.

CHARLEY'S AUNT NO. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHARLEY'S AUNT NO. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 1—indefinite.

CORDRAY DRAMATIC: Seattle, Wash., Dec. 11—indefinite.

DOTY COMEDY (Earl C. Doty, mgr.): Berlin, Wis., March 12-17, Winneconne 19-24.

DANIEL SULLY: Roanoke, Va., March 13, Lynchburg 14, Charlottesville 15, Wilmington, Del., 16, 17.

DANGER SIGNAL (E. J. Abram, mgr.): St. Paul, Minn., March 11-17, Minneapolis 18-24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Lancaster, Pa., March 13, Wilmington 14, Chester 15, Pottsville 16, Reading 17, Jersey City, N. J., 19-24, New York city 26-31.

DR. BILL (Eastern, George W. Sammis, mgr.): Streator, Ill., March 13, Bloomington 14, Springfield 15, Litchfield 16, Alton 17, St. Louis, Mo., 19-24, Jacksonville, Ill., 26, Peoria 27, La Salle 28, Kankakee 30, Hammond 31.

DONNELLY AND GIRARD: Milwaukee, Wis., March 12, 13.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Colorado Springs, Col., March 13, Pueblo 14, 15, Salida 16, Leadville 17, Aspen 19, Glenwood Springs 20, Grand Junction 21, Provo City, Utah, 22, Ogden 23, 24, Salt Lake City 26-28.

E. H. SOTHERN (Daniel Frohman, mgr.): New Haven, Conn., March 14, Providence, R. I., 15-17.

EVANS AND HOEY: Brooklyn, N. Y., March 12-17.

E. S. WILLARD: Pittsburg, Pa., March 12-17, Milwaukee, Wis., 19-24, Chicago, Ill., 26-April 28.

ENEMIES FOR LIFE: Philadelphia, Pa., March 12-17.

8 BELLS (John F. Byrne, prop.): St. Louis, Mo., March 12-17.

ETHEL BRANDON: Seattle, Wash., March 5-17.

FELIX MORRIS: Brooklyn, N. Y., March 12-17.

FANNY DAVENPORT: Chicago, Ill., March 5-17, Boston, Mass., 26-31.

FAUST (Morrison's Western): Lowansport, Ind., March 14, Peru 15, Huntington 16, Defiance, O., 17.

FRIENDS (Harry A. Lee, mgr.): Boston, Mass., March 19-24.

FAST MAIL (Northern; Lincoln J. Carter, manager): Parkersburg, W. Va., March 13, Charleston 14, Ashland, Ky., 15, Ironton, O., 16, Portsmouth 17, Washington C. H., 19, Troy 20, Greenville 21, Urbana 22, Kenton 23, Lima 24.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Uniontown, Pa., March 13, Connellsville 14, Beaver Falls 15, Irwin 16, McKeesport 17, Greensburg 19, Latrobe 20, Johnstown 21, Philipsburg 22, Huntington 23, Harrisburg 24, Middletown 26, York 27, Columbia 28, Lancaster 29, Coatesville 30, Wilmington, Del., 31.

FRANK DANIELS: Galveston, Tex., March 16, 17.

FINNIGAN'S BALL (Murray and Mack): St. Louis, Mo., March 11-17, Quincy, Ill., 19, Keokuk, Ia., 20, Ft. Madison 21, Mount Pleasant, Ill., 22, Moline 23, Rock Island 24.

FLAG OF TRUCE (Walter Sanford's): Chicago, Ill., March 12-17.

GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): New York city March 12—indefinite.

GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Pittsburg, Pa., March 12-17, St. Louis, Mo., 19-24, Chicago, Ill., 26-April 14.

GUS WILLIAMS (George W. June, mgr.): Canton, Ill., March 12-17.

GRAHAM EARLE: Greenville, Ill., March 12-17.

GIRLS FROM CALIFORNIA (Thad. Stebbin, mgr.): Nashville, Tenn., March 12-17, Louisville, Ky., 19-24.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): Boston, Mass., March 5-31.
HOSS AND HOSS (W. G. Smythe, mgr.): Philadelphia, Pa., March 12-17.
HENRY IRVING (Henry E. Abbey, mgr.): Boston, Mass., March 12-17.
HALLEN AND HART (James Jay Brady, mgr.): Omaha, Neb., March 11, 14, Beatrice 15, Lincoln 16, St. Joseph, Mo., 17.
HENSHAW AND TEN BROECK (James L. Lederer, mgr.): Dubuque, Ia., March 14.
HATTIE BERNARD CHASE (Charles W. Chase, mgr.): San Antonio, Tex., March 12-17, Dallas 19-24.
HAND OF FATE: Albany, N. Y., March 15-17.
IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23-March 17.
IN OLD KENTUCKY (Litt and Davis, mgrs.): Milwaukee, Wis., March 12-17, St. Paul, Minn., 19-24, Minneapolis 26-31.
IDA VAN CORTLAND (Albert Tavernier, mgr.): Battle Creek, Mich., March 12-17.
JULIA MARLOWE (Fred. Stinson, mgr.): Kalamazoo, Mich., March 13, Jackson 14, Lansing 15, Grand Rapids 16, 17, Boston, Mass., 26-April 21.
JAMES O. BARKER: Westfield, Mass., March 13, Pittsfield 14, North Adams 15, Hoosick Falls 16, Bennington, Vt., 17, Conoez, N. Y., 26, Schenectady 27, Gloversville 28, Little Falls 29, Herkimer 30, Utica 31.
JAMES K. HACKETT (Private Secretary): Pittsburg, Pa., March 26-31.
JUSTIN ADAMS COMLEY (Macauley and Ward, mgrs.): Chelsea, Mass., March 12-17, Lawrence 19-24, Shamokin, Pa., 26-31.
JOHN DREW (Charles Frohman, mgr.): New York city Feb. 5—indefinite.
JOSEPH JEFFERSON: New Orleans, La., March 26-31.
JOHN D'ORMOND: Belle Plain, Ia., March 12-17.
JOHN L. SULLIVAN: Philadelphia, Pa., March 12-17, New York city 19-24.
JUST LANDED (Ezra Kendall, mgr.): Aurora, Mo., March 14, Independence, Kans., 14, Winfield 15, Arkansas City 16, Wichita 17.
JAMES J. CORBETT (W. A. Brady, mgr.): Brooklyn, N. Y., March 12-17.
JOHN T. KELLY: Westminster, B. C., March 12, Victoria 14, Tacoma, Wash., 15, Spokane Falls 16, 17, Butte, Mont., 19-21, Anaconda 22, Great Falls 23, Helena 24.
JOHN DILLON: Wichita, Kan., March 13, Winfield 14, Arkansas City 15, Caldwell 16, Wellington 19, McPherson 20.
J. H. WALLICK: Detroit, Mich., March 12-17.
JANE (Jennie Yeamans; Charles Frohman, mgr.): Philadelphia, Pa., March 12-17.
JOHN AND DELLA PRINGLE: Delta, Col., March 12-17.
KELCY-KEN OHY (John J. Kennedy, mgr.): Bridgeton, N. J., March 12-17.
KATIE EMMETT (Harry Williams, mgr.): New York city March 12-17.
KIDNAPPED: Washington, D. C., March 12-17.
LEWIS MORRISON (Edw. J. Abram, mgr.): Cleveland, O., March 12-14, Mansfield 15, Findlay 16, Lima 17, Bloomington, Ill., 19, Peoria 20, Davenport, Ia., 21, Lincoln, Neb., 23, Kearney 24, Denver, Col., 26-31.
LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Brooklyn, N. Y., March 12-17.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.
LYCEUM COMEDY (Daniel Frohman, mgr.): Philadelphia, Pa., March 12-17.
LIMITED MAIL (Elmer E. Vance, mgr.): Worcester, Mass., March 12, Springfield 14, Holyoke 15, Northampton 16, Westfield 17.
LOST PARADISE (Charles Frohman, mgr.): Cincinnati, O., March 12-17.
LILLIAN LEWIS: New Orleans, La., March 12-17.
LITTLE TRIXIE (Fred Robbins, mgr.): Quincy, Ill., March 14.
LOVE'S EXTRACT: Rosenfeld Brothers, mgrs.): New York city March 12—indefinite.
LEON'O BROS.: Detroit, Mich., March 12-17.
MAY BRETOWNE (Geo. W. Hamler, mgr.): Sioux Falls, S. D., March 12-17.
MARIE JANSEN: Selma, Ala., March 14, Columbus, Ga., 15, Atlanta 16, 17.
MAUDE HILLMAN (W. G. Snelling, mgr.): Oneida, N. Y., March 12-14, Geneva 15, Watkins 16, Hornellsville 17, Jamestown 26-31.
MISSIE LESTER (George K. Mitchell, mgr.): Hackensack, N. J., March 12-17.
MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Washington, D. C., March 12-17, Harrisburg, Pa., 19, Williamsport 20, Elmira, N. Y., 21, Scranton, Pa., 22, Wilkesbarre 23, Reading 24, Orange, N. J., 26, Trenton 27, Baltimore, Md., 28-31.
MOURET-SULLY: New York city March 26-31.
MERRY COBBLER: Brooklyn, N. Y., March 12-17.
MY JACK (Walter Sanford, mgr.): Newark, N. J., March 12-17.
MAVOURNEEN (Augustus Piton, mgr.): Chicago, Ill., March 12-24.
MIDNIGHT ALARM: Chicago, Ill., March 5-17.
MCCARTHY'S MISHAPS: Allentown, Pa., March 14, Scranton 15, Pittston 16, Wilkesbarre 17, Boston, Mass., 19-24.
MAUDE ATKINSON: Opelousas, La., March 12-16, Abbeville 18-24.
MRS. JOHN DREW COMEDY (E. G. Stone, mgr.): Macon, Ga., March 12, Atlanta 14, 15, Birmingham, Ala., 16, Montgomery, 17, Selma 19, Pensacola, Fla., 20, Mobile, Ala., 21, 22, New Orleans, La., 23-31.
MONTE CARLO (Joseph P. Harris, mgr): Pittsburg, Pa., March 12-17, Cleveland, O., 19-24.
MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Owensboro, Ky., March 12-17, Vincennes, Ind., 19-24.
MAURICE DREW'S PLAYERS: Shenandoah, Pa., March 12-17, Scranton 19-24.
MABEL EATON (Charles L. Young, mgr.): Ottumwa, Ia., March 13, Fort Madison, Wis., 14, Burlington, Ia., 15, Fairfield 16, Creston 17, Red Oak 19, Omaha, Neb., 20-22, Council Bluffs, Ia., 23, Onawa 24, Le Mars 25, Cherokee 26, Fort Dodge 27, Mason City 28, Charles City 29, Prairie du Chien, Wis., 31.
MASTER AND MAN: Rochester, N. Y., March 12-17.
MAHOLA-MASON (Samuel Freedman, mgr.): Boston, Mass., Feb. 26-March 24.
MADELINE MERLE (Fred. Schwartz, mgr.): Carthage, Mo., March 24, Joplin 15, Monett 16, Springfield 17, Aurora 19, Lamar 20, Ft. Scott, Kans., 21, Nevada, Mo., 22, Clinton 23, Sedalia 24, Jefferson City 26, Fulton 27, Mexico 28, Moberly 29, Macon 30, Quincy, Ill., 31.
MORA-WILLIAMS: Cortland, N. Y., March 19-24, Ithaca 26-31.
MILE WHITE FLAG: Boston, Mass., Feb. 5—March 24.
MILE. RHEA (Frank Dietz, mgr.): Washington, D. C., March 12-17, Cumberland, Md., 19, Wheeling, W. Va., 20, 21, Springfield, O., 22, Marysville 23, Newcastle, Ind., 24, Milwaukee, Wis., 26-28.
MILTON NOBLES: Cincinnati, O., March 25-31.
NEW YORK THEATRE (L. E. Needler, mgr.): Circleville, O., March 12-17.
NOSS JOLLITY (Perd. Noss, mgr.): Tippecanoe, O., March 14, Sidney 15, Wapakoneta 16, Kenton 17.
NOONE (Abbott and Tillotson, mgrs.): Marshalltown, Ia., March 17.
NEW SOUTH (W. A. Brady, mgr.): Tucson, Ariz., March 13, Phoenix 15, Redlands, Cal., 26, San Bernardino 27, Riverside 29, San Diego 30, 31, Los Angeles 26-28.
NUTMEG MATCH: Buffalo, N. Y., March 19-24.
NELLIE MCHENRY (A. J. Spencer, mgr.): Dover, N. H., March 12, Manchester 14, Worcester, Mass., 15, Springfield 16, New Britain, Conn., 17.
NATIONAL DRAMATIC: Plain City, O., March 12-17.
NAT C. GOODWIN: St. L. . ., Mo., March 12-17.
N. S. WOOD: Cincinnati, O., March 12-17.
OLIVER BYRON: Cleveland, O., March 12-17, Chicago, Ill., 18-31.
OLD HOMESTEAD (E. A. McFarland, mgr.): Atlanta, Ga., March 13, Macon 14, 15, Jacksonville, Fla., 16, 17, Savannah, Ga., 19, 20, Augusta 21, Charleston, S. C., 22, 23, Wilmington, N. C., 24, Petersburg, Va., 26, Norfolk 27, 28, Wilmington, Del., 29, 30, Trenton, N. J., 31.
OLE OLSON (Northern): Denver, Col., March 12-17.
OLE OLSON (Western): Grand Rapids, Mich., March 12-17.
OLE OLSON (No. 2): Toledo, O., March 12-17.
OUR DOROTHY: Winfield, Kans., March 12-17.
OUR COUSIN COUSIN (Frank Jones): Harrisonville, Mo., March 13, 14.
O'DOWD'S NEIGHBORS (Will. P. Webster, mgr.): Waltham, Mass., March 13, Milford 14, Taunton 15, Fitchburg 16, Fall River 17, Middletown, Conn., 19, Springfield, Mass., 20, New Haven, Conn., 21, Hartford 22.
PUCK'S BAD BOY: Louisville, Ky., March 12-17.
PUCK'S BAD BOY (Eastern, George W. Haight, mgr.): Danbury, Conn., March 14, Waterbury 15, Greenwich 16, Port Chester, N. Y., 17, Washington, D. C., 19-24.
PRODIGAL DAUGHTER (T. Henry French, mgr.): Baltimore, Md., March 12-17, Boston, Mass., 19—indefinite.
PATTI ROSA (Will O. Wheeler mgr.): Helena, Mont., March 14, Bozeman 15, Livingston 16, Jamestown, N. D., 19, Fargo 20, Grand Forks 21, Winnipeg, Man., 22-24.
PUNCH ROBERTSON: Elmira, N. Y., March 12-17.
PAY TRAIN (Charles F. Dittmar, mgr.): Rochester, Pa., March 12, McKeesport 14, Johnstown 15, Lancaster 16, Harrisburg 17, York 19, Wilmington 20, Frankfort 21, Brooklyn, N. Y., 26-31.
POLICE PATROL: Indianapolis, Ind., March 12-17.
PAUL KAUVAR: Toledo, O., March 12-17.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): Baltimore, Md., March 19-24, Washington, D. C., 26-31.
PAIR OF KIDS (John J. Magee, mgr.): Omaha, Neb., March 12-14, Fremont 15, Grand Island 16, Kearney 17, Denver, Col., 19-24.
POOR GIRLS (T. Henry French, mgr.): New York city March 12-17.
POWER OF THE PRESS (Augustus Piton, mgr.): Memphis, Tenn., March 13, 14, Little Rock, Ark., 15, Hot Springs 16, 17.
PRIDE OF MAYO (Dan McCarthy): New York city March 12-17.
ROMANY RYE: Minneapolis, Minn., March 12-17.
ROLAND REED (E. B. Jack, mgr.): Denver, Col., March 12-17.
RIP VAN WINKLE (Ed. Lang): Middletown, Conn., March 17.
ROONEY COMEDY: Baltimore, Md., March 12-17.
ROBINSON'S COMEDIANS: London, O., March 12-17, Newark 19-24.
RICHARD MANSFIELD: Chicago, Ill., March 12-17.
RUSSELL COMEDY: Tuckerton, N. J., March 12-14, Wareton 15-17.
ROGERS SISTERS: Boston, Mass., March 12-14, Thomasville 15, Camilla 16, 17.
REED'S COMEDIANS: Red Wing, Minn., March 26-28, Hastings 19-21.
ROBERT GAYLOR: New York city March 12-17.
REDMUND DRAMATIC: Waterloo, Wis., March 12-17.
RUSSELL'S COMEDIANS (John H. Russell, mgr.): New York city Feb. 26-March 24.
RILEY DRAMATIC: Steubenville, O., March 12-17.
ROBERT MANTELL (Proctor and Turner, mgrs.): Philadelphia, Pa., March 12-17.
RUTLEDGE DRAMATIC (Harry Richards, mgr.): Salina, Kans., March 12-17, Atchison 19-24, Council Bluffs, Ia., 26-31.
SPOONER COMEDY (B. S. Spooner, mgr.): Keosua, Ia., March 12-17, Burlington 19-24.
STUART ROBSON (W. R. Hayden, mgr.): New York city March 12-24.
STRUGGLE OF LIFE (Walter Sanford's): Philadelphia, Pa., March 12-17.
SKIPPED BY THE LIGHT OF THE MOON: Washington, D. C., March 12-17.
SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.
SILVER KING: Brooklyn, N. Y., March 12-17.
STREETS OF NEW YORK: Philadelphia, Pa., March 12-17.
STILL ALARM: Jacksonville, Fla., March 12, Savannah, Ga., 14, Augusta 15, Charleston, S. C., 16.
SADIE RAYMOND: Kirksville, Mo., March 12-17.
SAWTELLE DRAMATIC: St. Johns, P. Q., March 12-17, Newport, Vt., 19-24, St. Albans 26-31.
SOL SMITH RUSSELL: Lynn, Mass., March 14.
SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.
SI PLUNKARD (I. C. Lewis): Junction City, Kans., March 14, Abilene 15, Concordia 16, Clay Center 17, Fairbury, Neb., 20, Hebron 21, Beatrice 22, Crete 23, Lincoln 24, Seward 26, Aurora 28, Hastings 29, Kearney 30, Grand Island 31.
SADIE HASSON: Paterson, N. J., March 15-17.
SHUBERTS: Bangor, Me., March 13, 14, Lewiston 15, Portland 16.
TODD DRAMATIC: Waupun, Wis., March 12-17.
THE DAZZLER (B co.; G. Emery, mgr.): Mahanoy City, Pa., March 12, Bloomsburg 13, Hazelton 17, Shenandoah 19, Girardville 20, Lock Haven 21, Bellefonte 22, Johnstown 23, McKeesport 24.
THE SKATING RINK: Philadelphia, Pa., March 12-17.
THE VOODOO (Gus Rothner, mgr.): Kansas City, Mo., March 12-17, Leavenworth, Kan., 18, Falls City, Neb. 19, Beatrice 20, Lincoln 21, Omaha 22-24, Council Bluffs, Ia., 25, Sioux City 26, Des Moines 27, Marshalltown 28, Cedar Rapids 29, Decorah 30.
TRIP TO CHINATOWN: New York city Feb. 12—indefinite.
THE DAZZLER (A co.): Boston, Mass., March 12-17.
THOMAS E. SHEA: Warren, Pa., March 12-24, New Castle 26-31.
T. B. ALEXANDER (Ed. A. Jewell, mgr.): Piqua, O., March 12-17.
TURNER THEATRE: Quincy, Ill., March 12-17.
THE TORNADO (Southern; Lincoln J. Carter, prop.; I. J. Lodge, mgr.): Brantford, Ont., March 14, Simcoe 14, St. Thomas 15, London 16, Chatham 19, Pontiac, Mich., 21, Adrian 22, Fremont 23, Findlay, O., 24.
THE SOUDAN: New Haven, Conn., March 13, 14.
THE ENSIGN: Pittsburg, Pa., March 12-17.
TUTHILL STOCK: Johnstown, Pa., March 12-17.
THE WORLD AGAINST HER (Agnes Wallace Villa): Vandalia, Ill., March 13, Effingham 14, Centralia 15, Mt. Vernon, Ind., 16, Princeton 17, Louisville, Ky., 18-24.
TUXEDO: Nashville, Tenn., March 13, 14.
TWO JOHNS (Stewart and Gill, mgrs.): Helena, Ark., March 14, Little Rock 15, Hot Springs 16, Texarkana 17.
THE TORNADO (Northern, Lincoln J. Carter, mgr.): Brooklyn, N. Y., March 12-17, Philadelphia, Pa., 19-24.
TONY FARRELL (C. E. Callahan, mgr.): Toronto, Ont., March 12-17.
TRUE IRISH HEARTS: Trenton, N. J., March 17.
UNCLE TOM'S CABIN ("Parson" Davies, mgr.): St. Louis, Mo., March 12-17.
ULLIE AKERSTROM: Concord, N. H., March 12, Nashua 13, Lawrence, Mass., 15-17, Plymouth 26-28, Brockton, 29-31.
VILLAGE TINKER (Frank P. Prescott, mgr.): Barron, Wis., March 12, 13, Rice Lake 16, 17, Shell Lake 19, 20, Hayward 21, 22, Washburn 23, 24, Bayfield 26, 27, Ashland 28, 29, Phillips 30, 31.
WHITE SQUADRON: St. Joseph, Mo., March 23, 24.
WOODWARD THEATRE: Estherville, Ia., March 12-17.
WILSON BARRETT (J. B. McCormick, mgr.): Galveston, Tex., March 12, 14.
WALKER WHITESIDE (W. F. Henderson, mgr.): Baltimore, Md., March 12-17.
WHITE SLAVE (H. D. Kennedy, mgr.): Providence, R. I., March 12-17, Boston, Mass., 19-24.
WAITE COMEDY: Reading, Pa., March 12-17.
W. H. CRANE (Joseph Brooks, mgr.): Detroit, Mich., March 12-17.
WARDE-JAMES: San Francisco, Cal., March 12-31.
WILLIAM DAVIS (Malley and Lamb, mgrs.): Wilkesbarre, Pa., March 13, Erie 14, Cleveland, O., 15-17.
ZEB (Harry Hardy, mgr.): Cairo, Ill., March 14, Alton 15, Jefferson City, Mo., 16, Sedalia 17, Kansas City 18-24.

SPECTACLE AND EXTRAVAGANZA.

AFRICA (W. H. A. Cronkhite, mgr.): Jersey City, N. J., March 12-17.
AMERICA (Abbey, Schoeffel and Grau, mgrs.): Baltimore, Md., March 12-17.
BLACK CROOK (Eugene Tompkins, mgr.): Philadelphia, Pa., Feb. 12-March 17.
BLACK CROOK (No. 2; Springer and Welty, mgrs.): San Francisco, Cal., March 12-31.
BLACK CROOK (Eugene Tompkins, mgr.): Buffalo, N. Y., March 12-17.
DEVIL'S AUCTION (Charles H. Vale, mgr.): Bradford, Pa., March 14.
FANTASMA (Hanlon Brothers, props., H. J. Leach, mgr.): East Saginaw, Mich., March 12, Bay City 14, 15, Jackson 16, 17, Toronto, Ont., 19-24.
RICE'S SURPRISE PARTY (1894): New York city Aug. 20—indefinite.
SPIDER AND FLY (E. P. Hilton, mgr.): Toledo, O., March 11-14, Brooklyn, N. Y., 19-24, Baltimore, Md., 26-31.
SHE (A. Y. Pearson, mgr.): Dayton, O., March 15-17, Louisville, Ky., 19-24.
SINBAD (David Henderson, mgr.): Philadelphia, Pa., March 5—.
SPIDER AND FLY (Leavitt's No. 1): San Francisco, Cal., March 12-24.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: Chicago, Ill., March 12-April 7.
ANDREW'S OPERA: Alta, Ia., March 12, Cherokee 13.
BLOOMFIELD CONCERT: Marshall, Tex., March 12.
BOSTONIAN OPERA (Barnabee, Karl and MacDonald, mgrs.): New York city Dec. 25-March 17, Washington, D. C., 19-24.
BAKER OPERA: Halifax, N. S., March 12-31.
CONREID-FERENCZY OPERA: Chicago, Ill., March 5-17.
CARLETON OPERA: Butte, Mont., March 12-17.
CAMILLE D'ARVILLE OPERA (E. E. Rice, manager): Lawrence, Mass., March 13.
CALIFORNIA OPERA (John Saunders, mgr.): Montpelier, Vt., March 12-14.
DE WOLF HOPPER OPERA: Indianapolis, Ind., March 12-14, Louisville, Ky., 15-17, Nashville, Tenn., 19-21, Memphis 22-24, Kansas City, Mo., 26-31.
FENCING MASTER (F. C. Whitney, mgr.): St. Paul, Minn., March 21-17, Minneapolis 19-24.
GRAU OPERA: Atlanta, Ga., March 12-17, Jacksonville, Fla., 19-24.
HENRI MARTEAU (R. E. Johnston, mgr.): Indianapolis, Ind., March 14, Columbus, O., 15, Canton 16.
KIMBALL OPERA AND CORINNE (Mrs. Jennie Kimball, mgr.): Harlem, N. Y., March 12-17, New York city 19-31.
LILLIAN RUSSELL OPERA (Lederer and Canary, mgrs.): Boston, Mass., March 12-17.
LOUISE NATALI CONCERT: Mobile, Ala., March 13.
NASHVILLE STUDENTS: De Soto, Mo., March 16.
PAULINE HALL OPERA (George B. McLellan, mgr.): New York city March 5—indefinite.
ROBIN HOOD OPERA (Barnabee, Karl and MacDonald, props.): Newark, N. J., March 12-17.
ROBINSON OPERA (Mackay and Kenney, mgrs.): Auburn, N. Y., March 12-17, Corning 19-24.
REMENYI CONCERT: Topeka, Kans., March 14, Emporia 15, Wichita 16, Hutchinson 17, Lindsborg 19, Salina 20, Oberlin 21, Fort Riley 22, Manhattan 23, Belleville 24.
SOUSA'S BAND (D. Blakely, mgr.): Pueblo, Col., March 14, Leadville 15, Salt Lake City, Utah, 16, San Francisco, Cal., 18-April 21.
THOMAS Q. SEABROOKE (Isle of Champagne, W. F. Falk, mgr.): Providence, R. I., March 12-14, Hartford, Conn., 15, New Haven 16, Bridgeport 17, Newark, N. J., 19-24, Baltimore, Md., 26-31.
THE ALGERIAN (Fred. C. Whitney, mgr.): London, Ont., March 13, Hamilton 14, Toronto 15-17, Montreal, P. Q., 18-24.
UTOPIA, LIMITED: New York city March 19—indefinite.
WILBUR OPERA: Albany, N. Y., March 12-17.

VARIETY AND BURLESQUE.

BILLY PLIMMER: Cleveland, O., March 12-17.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Providence, R. I., March 12-17, Boston, Mass., 19-24.
COLUMBUS SPECIALTY: Boonton, N. J., March 13, Montclair 14, Rahway 15, Tottenville, N. Y., 16.
CITY CLUB: Chicago, Ill., March 12-17, Louisville, Ky., 18-24.
FIELD AND HANSON: Indianapolis, Ind., March 12-17.
FRENCH FOLLY: Baltimore, Md., March 12-17.
FRED WALDMANN SPECIALTY: Brooklyn, N. Y., March 12-24.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Chicago, Ill., March 12-17, Cleveland, O., 19-24, Rochester, N. Y., 26-31.
HOWARD ATHENÆUM: Chicago, Ill., March 12-17, Boston, Mass., 26-31.
HYDE'S SPECIALTY: Washington, D. C., March 12-17.
HARRY WILLIAMS' METEORS: Brooklyn, N. Y., March 12-17.
IRWIN BROTHERS: Baltimore, Md., March 12-17.
LONDON THEATRE (J. Donaldson, mgr.): New York city March 5-17.
LONDON BELLES: Boston, Mass., March 12-17.
LONDON GAIETY GIRLS: Philadelphia, Pa., March 5-17, Hoboken, N. J., 26-31.
LILLY CLAY: Chicago, Ill., March 5-17.
MAY HOWARD BURLESQUE (Harry Morris, mgr.): Paterson, N. J., March 12-14, New Haven, Conn., 15-17.
MARIE SANGER: Harlem, N. Y., March 12-17.
ME AND JACK: Milwaukee, Wis., March 12-17.
MILLER'S NOVELTY: Buffalo, N. Y., March 12-17.
NIGHT OWLS: New York city March 5-17.
NEW YORK VAUDEVILLE STARS (Gus Hill, prop.): Pittsburg, Pa., March 12-17, Cincinnati, O., 19-24, Chicago, Ill., 26-31.
ROSE WOOD: Pittsburg, Pa., March 12-17.
RENTZ-SANTLEY: Lawrence, Mass., March 14, Lynn 16, Boston 19-24, Providence, R. I., 26-31.
RICE AND BARTON'S COMEDIANS: Philadelphia, Pa., March 12-17, Rochester, N. Y., 19-24, Toronto, Ont., 26-31.
ROSE HILL: La Salle, Ill., March 13, Moline 14, Davenport, Ia., 15, Galesburg, Ill., 16, East St. Louis 17, St. Louis, Mo., 18-24.
REILLY AND WOOD: Brooklyn, N. Y., March 12-17.
SLAVERY DAYS: New York city March 12-17.
SAM DEVERE: Wheeling, W. Va., March 12-14.
SOUTH BEFORE THE WAR: Cincinnati, O., March 12-17, Louisville, Ky., 19-24.
TONY PASTOR: New York city Oct. 23—indefinite.
VIOLET MASCOT: New York city March 12-17.
W. G. WILBUR: Belleville, Ill., March 14, 15.
WORLD OF WHEELS: Indianapolis, Ind., March 15-17.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Dayton, O., March 12, 13, Findlay 15, Sandusky 16, Toledo 17, Detroit, Mich., 19, 20, St. Thomas, Ont., 21, Hamilton 22, London 23.
ARTHUR DEMING MINSTRELS (T. D. Middaugh, mgr.): Morristown, N. J., March 12, Somerville 14, Haverstraw, N. Y., 15, Nyack 16.
BARLOW BROS.' MINSTRELS (A. L. Dolson, mgr.): Kingston, Ont., March 13, Ottawa 14, Ogdensburg, N. Y., 15, Watertown 16, Syracuse 17.
CLEVELAND'S: Manchester, N. H., March 12, Nashua 13, Portsmouth 19, Lewiston, Me., 20, Bangor 21, Waterville 22, Togus 23, Portland 24.
HI HENRY: Penn Yann, N. Y., March 12, Syracuse 13.
LEW DOCKSTADER: New London, Conn., March 13, Norwich 14, Fall River, Mass., 15, New Bedford 17.
PRIMROSE AND WEST (Thomas R. Perry, mgr.): Burlington, Ia., March 13, Davenport 14, Marshalltown 15, Des Moines 16, Lincoln, Neb., 17, Omaha 18, 19, St. Joseph, Mo., 20, Topeka, Kans., 21, Leavenworth 22, Kansas City 23, 24, St. Louis 25.
RICHARDS AND PRINGLE'S: Phœnix, Ariz., March 13, 14, Riverside, Cal., 17, San Diego 19, Santa Ana 20, Los Angeles 23, 24, Pomona 26, Redlands 27, San Bernardino 28, Pasadena 29, Ventura 30, Santa Barbara 31.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Owen Sound, Ont., March 16, 17, Hamilton 19-21.
BILL NYE AND WILLIAM HAWLEY SMITH (H. B. Thearle, mgr.): Ottawa, Ill., March 12, Streator 13, St. Louis, Mo., 25, Englewood, Ill., 26, Evanston 27, Wausau, Wis., 29, Minneapolis, Minn., 30, Rochester 31, Faribault 32, Mason City, Ia., 24, Charles City 25, Ft. Madison 27, Warrensburg, Mo., 28, Topeka, Kans., 29, Arkansas City 30.
FLINT, THE MESMERIST: Kearney, Neb., March 13-17, Fremont 19-24.
GEORGE GROSSMITH: Montreal, P. Q., March 12-14, Toronto, Ont., 19-17, London 19.
HARRY WAITE: Pocatello, Idaho, March 13-17.
HEWETT WONETTES (Frank Hewett, mgr.): Guthrie, Ok. T., March 14, Norman 15, Purcell 16.
HERRMANN: Kansas City, Mo., March 12-17.
HOLLIS CIRCUS: Charleston, S. C., March 13, 14.
HOWARD AND MILES (Entertainers): Corning, N. Y., March 14-15, Ithaca 16, 17, Cortland 19, 20, Binghamton 21-24.
KELLAR (Dudley McAdow, mgr.): St. Louis, Mo., March 11-17, Cincinnati, O., 19-24.
W. H. HARRIS' CIRCUS: Dade City, Fla., March 13, Tampa 16.

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The Boston *Globe* recently "procured, aided and abetted" a literary fantasy in the form of a "composite poem" by members of the theatrical profession. It is as follows:

LOVE VS. TRUTH.

Love lifts the veil and sees the face of truth.—*Courtenay Thorpe.*
Love who had thought to see his own face in a glass!—*Emma Sheridan Frye.*
Sweet face that makes a heart that knows no ruth.—*Wilson Barrett.*
Nor dreams that aught that's false shall come to pass.—*W. H. Crane.*
O, simple faith that knew no fear nor doubt.—*Frederick Warde.*
The hidden pages of the book of fate to scan!—*Louis James.*
In thee I trust, and could not live without.—*Camille d'Arville.*
For love and truth are one in my life's plan.—*Sydney Armstrong.*
If love should turn to hate, truth lie, and life decay!—*E. H. Sothern.*
And all our buds of hope to Dead Sea fruit.—*Marion Manola-Mason.*
And naught but carking care remain to stay.—*John Mason.*
Best drop the veil, you are too hard to suit.—*Emma Eames.*
These lines would put a poet to the rout!—*Marie Barrett.*
Cupid, the rogue, should to our rescue come!—*Kate Ryan.*
Well, here's my say; that lets me out.—*Isabelle Evesson.*
Let it be soon, ere this poor heart be numb.—*William Mestayer.*
Love clipped my wings ere I reached man's estate.—*Joseph S. Haworth.*
Th' estate was different, but my hap the same.—*Helen Dayne.*
Not happened yet; I still await my fate.—*Thomas W. Ross.*
To me love and man's estate mean the same.—*Howard Gould.*

MIRROR CALLERS.

Among those that called at the Mirror office last week were the following:

Tony Pastor, Jessie Bartlett Davis, Henry Guy Carleton, Isabelle Urquhart, Howard Paul, May Robson, Richard Harlow, C. T. Dazey, Watt Leland, Valerie Bergere, Josepha Crowell, A. H. Hazen, D. S. Hunt, Eddie Collyer, F. S. Riddell, Fred Belleville, C. I. Burbidge, Sydney de Grey, W. H. Crosby, Sherman Wade, Junius Howe, W. Mayor, Clarence E. Coldren, Guy Nichols, Ferd Hight, U. A. Henchy, J. E. Nugent, Frank Grandon, Edith Totten, Emerson Knowles, Collin Kemper, Edward Warren, Adolph Bernard, Grace Sherwood, Charles J. Campbell, Dora Drew, Josephine Loane, Arthur Rehan, Louise Beaudet, Eugene Sandow, Josephine Bartlett, Guy Standing, Marie D. Shotwell, Carl Haswin, J. Duke Murray, Henry W. Dodd, Frank Lynden, Mildred Dunsloe, Marie Carlyle, Harvey M. Dunn, Francina Burleigh, Geo. P. Thomas, Adelaide Russell, Sydney Cowell Holmes, Clarence E. Holt, Lucia Celeste, E. H. Tibbetts, Hattie Delaro, Jennie Rafferth, D. L. Thompson, Alice Johnson, Sylvia Denton, Lyle Leigh, Victor De Lacy, David Warfield, T. D. Van Osten, Clarence Bellaire, A. M. Colegrove, Maude Midgley, Hortense Van Zile, Florence Wilson, Mary Timberman, Lucille La Verne, Cecil Van Doren, Julian Greer, Thomas Fitz-Clarke, A. E. Moore, Eugene Powers, Clifford Leigh, Annie M. Ware, Maude Cavendish-Georgie Bryton, Trella Foltz Toland, Jean Stuart, Ben Kahn, Homer Granville, Eugene Bertram, Bassett Willard, Marie Valeska, Matt Curtis, John Hazelrigg, Charles Bowser, J. P. Norton, Charles T. Parr, John C. Dixon, W. B. Chisholm, Anna Robinson, Toma Hanlon, Theodore Roberts, Harry Braham, George Richards, A. Q. Scammon, Eleanor Merron, John A. Stevens, Frank D. Hennessey, George T. Keogh, Edith Leonard, Elmer Grandin, John W. Hamilton, W. D. Loudoun, Louis Aldrich, and Austin Brereton.

OBITUARY.

Florence Hayden (Mrs. M. L. Kinsey) died on Jan. 21 at Elgin, Ill. Miss Hayden was born in New Orleans, La., on Aug. 29, 1865. Her father was a surgeon in the Confederate army, and at his death his widow and his daughter Florence, then an infant, came to New York, where they resided for a number of years on West Twenty-fourth Street. Florence began her professional career in children's parts, and in 1882 was with Keeton Beers in The Danites and Rooms for Rent. In 1883 she was in Philadelphia, where she played in several dramas. During 1884 she appeared in Youth at the Walnut Street Theatre, under the management of Thomas Hall. She originated the part of Bess in Bess, the Waif. The following season she was with Kittie Rhoades. On Sept. 9, 1885, Miss Hayden married M. L. Kinsey, and for two seasons was at the head of her own company through the West. Her last engagement was with Keeton Beers in Eloped with a Circus Girl. The deceased was admired for many admirable qualities. Her remains are interred in Bluff Hill Cemetery, Elgin.

Anne M. McVeigh, well known as a soubrette, died of consumption at her mother's home at Charlestown, Mass., on March 6. She had been gradually failing for about a year. Her last engagement was with Joseph Haworth. She was a native of New Brunswick, and was twenty-seven years and nine months old. She began her stage career in Pinafore. She also sang in The Mikado, and played with the Dalys and under G. E. Lothrop's management. Her home had been in Boston most of her life. The funeral services were held at her late home Sunday.

Orville M. Remington, late managing editor of the Pawtucket *Times*, died at the Sherwood House, Fortress Monroe, Va., on March 3, of Bright's disease, hastened by heart failure. He was well known in dramatic circles, having traveled with the Redmund-Barry company as manager, as press agent for A Possible Case and Two Sisters, and other companies. He was also in advance of Money Mad and the De Lange-Rising company. He was the first manager of La Regaloncita, the child dancer. The deceased was prominent in fraternal circles. He was one of the founders and first Exalted Ruler of Providence Lodge of Elks, was a charter member of the Providence Press Club, and a member of the Five A's of New York. The remains were taken to Providence, and funeral services were held at the Church of the Mediator last Thursday. The floral tributes were many, and many members of the various organizations of which he was a member attended.

Felix Lipschuetz, vice-manager of the Dresdener Residenz Theatre in Berlin, shot himself dead recently in the lavatory of the express train between Munich and Berlin. He had been engaged to succeed Barnay in the management of a Berlin theatre next season.

Philip Shaffer, one of the owners and secretary of the Big Four Opera House at Canal Dover, O., died on March 2, aged forty-eight years, of typhoid fever. He leaves a widow and five children.

The mother of Frank Sattin, late of the Katie Emmett Killarney company, died recently.

Major William Nevins, a veteran military bandmaster, died recently in Chicago.

MATTERS OF FACT.

Lisle Leigh, the Meg Judson of The Power of Gold company, closed with that attraction at Milwaukee. She received excellent mention from the press throughout the country.

Shirley De Lacey, only five years old, is singing and dancing herself into favor with the Minnie Lester company.

Charles J. Campbell joins the Lillian Russell Opera company on its return to the Casino on March 26. He has not yet settled on anything for the Summer.

Ellen Vockey was highly commended by press and public for her finished portrayal of the part of Nan in Alone in London recently given at White Plains, N. Y.

Edward See has been credited with a hit as Ben Gay in A Trip to Chinatown. Mr. See's portrayal is exceedingly humorous and wins abundant applause.

The Bruceline Company, whose card appears in the business columns, are makers of the Bruceline hair restorer. It is claimed not to be a dye, but gradually restores hair to its natural color. From the length of time it has been on the market, and the number who testify to its successful use, it would seem that the claim is well founded.

Albert Anderson, who for eleven years was the musical director of the Grand Opera House, and also with Mr. French at the American Theatre, is at liberty, and may be addressed in care of THE MIRROR.

Eugene Sweetland, playing the title role in Dr. Bill, Eastern company, is contemplating a starring engagement in romantic drama under well known management next season.

Victor and Fanny De Lacey are introducing a number of first-class specialties in the Minnie Lester company.

The Cook Opera House at Rochester, N. Y., is now under the management of Jess Burns. The Cook is built on the ground floor, is absolutely fire-proof, and is the popular theatre of Rochester. The prices range from 25 cents to $1. Besides booking for next season, Mr. Burns has some open time in May.

A prominent light comedian starring in a successful comedy wishes a good comedy. He should be addressed J. K. H., in care of THE MIRROR.

W. A. Kleisendorff offers a first-class theatre with all the modern improvements and finely located in Louisville, Ky., for rent to responsible parties. His address is 4 McDowell Block, Louisville.

Frank Anderson, treasurer of South Before the War, desires a position in a like capacity during the Summer.

The Grand Opera House, of Hazleton, Pa., managed by G. W. Hamersly and J. S. Eley, has some desirable open time in March, April, May, and June. Hazleton has a population of 18,000, with 40,000 additional to draw from.

B. F. Toler has assumed the management of the Academy of Music, Selma, Ala. All contracts made by the former manager, must be approved by Mr. Toler.

Miss Blythe of Duluth, the three-act comedy in which the late Annie Pixley appeared during her starring tour last season, and a new and original three-act musical comedy, Dan's Sister, are offered for sale or rent by the author, William Gill.

Berenice Belknap has been engaged for the Inez Becker company, which is to go on the road the coming season.

Mrs. Henri Drayton, of 1249 Park Avenue, New York, will give instructions in vocal and instrumental music. Her terms are moderate, and refers with permission to Jessie Bartlett Davis.

Helen Barr is at liberty. She may be addressed at the Chicago Opera House.

Beatrice Goldie is considering an offer to star next season in an operatic comedy written especially to fit her capabilities. She is disengaged for the Summer.

Katherine MacNeill was an artistic success as the contralto of the Tavary Opera company which closed its tour at Cincinnati on Saturday last. Miss MacNeill will return to New York at once and can be signed for Summer opera.

Manager Leon Mumford, of Freer's Opera House, Watkins, N. Y., wants strictly first-class attractions for two benefits to be tendered during March, April and May and for the opening of a new house during these months.

T. H. Winnett's dramatic exchange is located at 47 West Twenty-eighth Street, where desk room can be secured by managers. Mr. Winnett will route and book combinations and also has a number of melodramas and farce comedies, which he will sell or let on royalty.

Len R. Shaw has left A Turkish Bath, and is booking the Lyceum Opera company in The Mikado.

THE ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

George Grossmith gave an imitation of Henry Irving in his entertainment at the Mendelssohn Glee Club Building on Saturday afternoon. On Sunday he left for Canada to fulfil engagements. He will return to New York on March 22.

L. J. B. Lincoln's third Dramatic Evening will take place on Thursday at the Hotel Waldorf.

Frank Lincoln was at the Hygeia Hotel, Fortress Monroe, Va., last week.

On Monday evening, March 26, there will be an evening of music at the Fifth Avenue Hotel. Tickets are on sale at that house and at the Windsor. Florence de Vere Boesé, soprano; Marian A. Monk Heming, pianist; and Cora Daniels in dialect stories and songs, will appear. Among other features of the programme is a new madrigal composed by Victor Harris.

Adelaide Westcott gave "My Lady Receives" in Harlem on Friday.

One of the most brainy and popular lecturers now appearing is the Rev. Dr. Peter Stryker, of the Thirty-fourth Street Reformed Church, this city. Among his lectures are "The Art of Conversation," "The New State of Matrimony," and "The Funny Side of a Pastor's Life."

Harrison Millard, the noted composer of ballads, has turned entertainer. He gives a monologue, and illustrates it musically.

At the benefit for the advertising staff of the Boston Grand Opera House, on Sunday evening, March 25, the following entertainers will appear: Frank Donohoe and his organ concert company; Edward Emerson, humorist; May Bosley, contralto; Grace Parker, soprano; William Stedman, tenor, and William Nickerson, cornet soloist.

Edward Rogers lectured recently at North Adams Mass., on "Puritans, Pilgrims, and Quakers."

On March 15 Henry Irving will read a paper on the drama before the students of Harvard University.

The second in this season's series of concerts by the Arion Club was successfully given in Infantry Hall Feb. 20 with the usually large audience in attendance. The chorus, under the direction of Prof. Jordan, was assisted by Mrs. Bessie Grovestein-Dutton, soprano; Gertrude Edmands, contralto; William H. Rieger, tenor, and G. W. Ferguson, baritone.

The Denver *Daily News* tells of a benefit to Tom McGill in that city in which the De Harpert Brothers, Emmett Shackelford, W. T. Craft, Hudson Liston, and others took part. One of the performers was Harry Corson Clarke, who gave imitations of Frank Mayo, John McCullough, and Henry Irving that were pronounced remarkable for their fidelity.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Kalamazoo Lodge has refurnished its club rooms, and they are now among the handsomest in the organization.

J. W. Hohmar, secretary of East Liverpool Lodge, is filling a scrap-book with programmes, invitations, etc., pertaining to Elk meetings. He is desirous that brother elks send him material for his collection.

Frank Seaman, treasurer of Knoxville Lodge, has celebrated his silver wedding and was remembered substantially by many of his confreres.

Savannah Lodge is rapidly increasing its membership.

On Monday after next there will be a fair for charity at Norfolk, Va., under the auspices of the Lodge of that city.

The Elks, a comprehensive monthly magazine published at Cincinnati, says that within the last two months Elks' lodges have given more than $50,000 for the relief of people not members of their order.

A. B. Davenport, an Elk and a hotel man of good standing, recently acquired the management of the Wilmot House at Cleveland, O.

Poughkeepsie Lodge No. 257, came into existence last month. Some of the most prominent citizens of that town are members of it.

Racine, Wis., Lodge gave two minstrel entertainments for charity the first week of March. Mayor Jackson I. Case played the bones. The receipts were $1,100. This, together with $1,700 donated from their recent Charity Ball, speaks very well for the lodge's hard work and generosity.

At the request of J. V. B. Mack, of the Black Crook company, a member of Pine Bluff, Ark., Lodge, the district deputy granted a special meeting of that lodge. It took place last week, and W. F. Spurl, George B. Cobb, B. E. Heightley, and W. D. Newell were admitted to membership.

With regard to the dispute as to whether the next meeting of the Order shall take place this Spring at Jamestown, N. Y., or at Atlantic City, N. J., Allen O. Myers, one of the best known of all the Elks, writes thus to the point: Abuse and epithets cannot settle this or any other difference. The Board of Grand Trustees claim they had full power to decide in favor of Atlantic City. The Grand Exalted Ruler says they had no such power. A difference has arisen under our constitution, and our laws say that the Committee on Laws and Appeals shall settle all disputes. They have passed upon the matter. They say the Grand Trustees were wrong. This decision can only be reversed by the Grand Lodge. The Grand Exalted Ruler has called a special session of the Grand Lodge to pass upon this section. Section 9 of Article II of the constitution reads as follows: "Section 9. The Grand Lodge shall meet annually at such time and place as it may determine. The Grand Exalted Ruler may call a special session of the Grand Lodge." There are two sides to this question. It can not be settled by hearing only one side. Let every Lodge uphold the law and send its Grand Lodge representatives to the only tribunal that can settle this question. It will be settled at Jamestown. If the Grand Trustees are right, we will go to Atlantic City; if they are wrong, the Grand Lodge will proceed with its business at such time and place as it may see fit. There can only be one executive head of this or any other Order. The Grand Exalted Ruler should be and will be respected, and no power rests anywhere to question his decisions and acts except in the Grand Body whose servant he is.

Jamestown, N. Y., Lodge, which will entertain the Grand Lodge in June, at a special meeting on Washington's Birthday, decided to sustain Exalted Ruler Apperly in his selection of Jamestown as the next meeting place for the Grand Lodge. A circular issued by the Grand Trustees asking all lodges to meet instead at Atlantic City is looked upon with surprise. It is said the Grand Trustees may be suspended and at the meeting in June will not be reappointed again by acclamation. Johnstown Lodge believes the Grand Exalted Ruler has the sole power to appoint the meeting place of the Grand Lodge, as he has to fill vacancies at meetings. Meanwhile the members of Jamestown Lodge are working like beavers for the success of the event in their town. Grand Secretary Allen O. Myers is there in the guise of director general.

During Vernona Jarbeau's engagement in Cleveland the Elks presented to her a gigantic floral piece.

VAUDEVILLE JOTTINGS.

Rita Durand, whose pretty face has been seen to advantage in farce-comedy, closed a short season in Brooklyn last week, and left for Chicago on Sunday night to rehearse with the Summer Blizzard company, which opens in Kansas City on Easter Sunday.

Winifred Young, the boy soprano, has been ordered to stop singing for a couple of years by his tutor.

Marie Mather made quite a hit at the Graham Sunday night concert at the Boston Theatre on March 4. Tony Hart, Jr., the Irish comedian, played there on Sunday, March 11.

Sir Charles Wombwell's Noah's Ark, comprising over 200 animals, arrived from England last week. They are in Brooklyn. The performance consists of trained animal acts, and it will be a revelation in its way. Sir Charles Wombwell is well known in connection with wild animals. He recently sent to this country Wallace, the untamable lion; Prince, the wrestling lion; Big Frank, Dixon, and Sullivan, boxing kangaroos; the performing leopards, etc.

Charles H. Moreland, of the team of Moreland and Thompson, whose latest success "Divorced," is being sung all over the country, is now playing an engagement at Herrmann's.

The inmates of the Bloomingdale insane asylum had a pleasing diversion last Friday afternoon in the form of a vaudeville entertainment. Manager Alfred E. Aarons directed the programme, which consisted of songs, dances, monologues, magic, musical acts, etc. Among the artists who participated were Marshall P. Wilder, McBride and Flynn, Allen May, Pauline Gilden Chapman, the cornetist, Rijou Minon, Knox Wilson, Jessie Hart, Levian Brothers, instrumentalists, Elliot Maxwell, illusionist, and others.

The acrobatic team of DeBolien Brothers and Gillette is a thing of the past. They separated some weeks ago, DeBolien and Gillette working together, while the other brother has joined hands with Barber, the trick bicyclist, and two other acrobats. In future they will be known as the Four Dons.

The Weltenberg Trio, formerly known as the La Ponsta Sisters, have just closed for a protracted engagement with Gustave Walters, manager of the Orpheum Theatre, San Francisco.

Mlle. Muriel, "The Queen of Clubs," has been perfecting herself in a new specialty for the past few months. She uses a new style of club, of her own design, which produces very pretty effects.

The Kins-Ners, who have just concluded an engagement at the Fountain Square Theatre, Cincinnati, have been engaged for their specialty at a Broadway Theatre.

Harry Moore, brother of the sweet singer, Raymond Moore, is a balladist at the Irish Village at the Madison Square Garden Midway Plaisance.

Steve La Mothe and Dan Ducrow, who have been together the past year, are perfecting a new finish to their act, which will be one of the most sensational of its kind.

Wood and Shepard, the clever musical team, produced a new act at Koster and Bial's last week.

Jules Kellar, the human enigma, will sail for Europe in about two weeks.

Flora, the wire walker, at Herrmann's Theatre has been re-engaged for another week.

Musical Dale has been engaged by M. S. Robinson for one week, beginning Monday, March 12, for the show at his Court Street Theatre, Buffalo.

Harrington and Aubrey, late of the Two Johns company, are again in New York. They intend to devote the rest of the season to playing dates.

William De Boe, whose feats of head balancing on a swinging trapeze are remarkable, is having a new apparatus constructed with electrical attachments connected with it.

The Alcazar Theatre, 'Frisco, which was opened as a first-class variety house, did not last long. Several performers who were booked there just saved themselves a long and tiresome journey and a big expense by friends writing and stating that the house was shaky and not liable to last.

Died.

HAYDEN.—Florence Hayden (Mrs. M. L. Kinsey), at Elgin, Ill., on Jan. 21, aged 29 years.

McVEIGH.—Annie I. McVeigh, at Charlestown, Mass., on March 6, of consumption, aged 27 years.

NEVANS.—William Nevans, in Chicago.

REMINGTON.—Orville M. Remington, at Fortress Monroe, Va., on March 3, of Bright's disease.

SHAFFER.—Philip Shaffer, at Canal Dover, O., on March 2, of typhoid fever, aged 48 years.

DISBANDED.

J. W. Harrington's Rube Stacy company stranded at Norristown, Pa., on March 3. Local Manager Murphy held the scenery, and the thirteen members of the company left Norristown on Sunday.

The Totten Dramatic company stranded in New London, Conn., last week, among its members being a "Pickaninny Band."

The Gaiety and Burlesque company managed by a man named Thomas, stranded in St. John, N. B., several days ago.

Owing to bad business, Only a Farmer's Daughter closed in Wellston, O., last week. The members of the company were furnished transportation to their homes.

UNDER THE BLACK FLAG.

Otis Turner recently played in Burlington, Ia., in a repertoire that included The Old Homestead, to which play he has no right.

Sadie Raymond and company are boldly appearing in The Old Homestead, which is the property of Denman Thompson.

GOSSIP.

L. W. Washburn and Dave B. Levis will produce a spectacular melodrama, Lost in Egypt, by Frank Dumont, author of The Rainmakers. Many sensational features are promised. Mr. Levis will have the management of the company, which will travel in its own special cars. A parade of Arabs, camels, Arabian horses, etc., with a uniformed band, is an out-door feature.

Two hundred members of the Svenska Club, the leading Swedish organization of the city, saw Von Vonson at the Columbia Theatre last Tuesday night, and after the performance presented Gus Heege, who has been made an honorary member of the club, with a miniature statue of Ericsson.

William Bell, the colored valet, who was charged with stealing a sum of money left in the pocket of a coat by William H. Crane, has been sentenced to five years in Sing Sing.

The new Frothingham Theatre, at Scranton, Pa., is expected to be ready to open on Easter Monday.

The St. Louis *Amusement Bulletin* prints pictures of De Wolf Hopper, his manager, B. D. Stevens; his business manager, John W. McKinney, and Della Fox in a current number.

Manager Heinrich Conreid made his reappearance as an actor in the leading role of Der Prozesshans'l at the Irving Place Theatre last Wednesday night.

The electric engine at Koster and Bial's broke down last Wednesday, and that night the theatre was lighted only by gas. The superiority of the electric illuminant was quite fully demonstrated.

Franklin McIntosh left the Rutledge Dramatic company at Topeka.

William Bittner is playing Santos in The White Squadron successfully.

Manager Charles P. Elliott has put a new company on the road in Ten Nights in a Bar Room.

The New Orleans *States* deplores the booking of the Coquelin-Hading engagement in that city during Passion week, because a great majority of those who would ordinarily patronize these stars are church members who cannot conscientiously attend the theatre at the period named.

Jacob Gottlob, who severs his connection as business manager of the California Theatre, San Francisco, on April 1, will take a benefit on that date with Dr. Freeman's A Railroad Ticket.

Homer F. Emens is at work on the scenery to be used in the revival of The Old Homestead at the Star Theatre on Dec. 31 next.

A correspondent writes that "a novelty road company is being organized at Medina, N. Y., by Andrew McPhee (Andrew Downey). Uncle Tom's Cabin will be played with Ten Nights in a Bar-Room for a curtain-raiser. The company will number about twenty-five persons and will carry its own brass band and orchestra and make a novel street parade. Special scenery is being painted in Medina, and the company will take to the road the latter part of this month, traveling in its own special car."

Uncle Tom's Cabin is not accepted in some parts of the South as it is in other parts of the country. At Charlottesville, Va., recently, members of the Sons of Confederate Veterans defaced the posters of a company that appeared in this play, but the negroes of the town filled the theatre.

The Sisters Leigh have been engaged to originate the twin parts in Charles Blaney's A Summer Blizzard.

Dore Davidson and Ramie Austen will rest during this week, but will resume next week for a Spring tour.

Elliott and Geiger have extended their lease of the theatre at Warren, O., for three years.

A Western theatrical manager has substituted large photographs of the successive stars at his theatre for display in shop windows, in place of the ordinary literary lithographs, and instead of giving tickets for the display, allows the shopkeepers to keep the photographs.

The complaint against Bessie Bellwood, brought by her discharged maid, Lizzie Cook, was dismissed in the Special Sessions last week, whereupon the maid brought a civil suit for $1,000 damages and a new order of arrest was issued. Bail was furnished.

O. L. Nordstrom, the strong man, has sued Jefferson, Klaw and Erlanger and Richard K. Fox, complaining that he went on the stage during a performance of The Country Circus and lifted a 500 pound weight, and was refused the $500 offered to any person who would accomplish the feat.

The Tuthill stock company was attached in Meriden, Conn., at the instance of Holyoke hotel proprietors, last week.

Richard Parker, of Brooklyn, an actor, was fined $25 and sentenced to three months' imprisonment in the Police Court at Hartford, Conn., last Tuesday. It was charged that he took a gold watch chain in a jewelry store in that city on the preceding Saturday and passed it to George White, who escaped with it, but was also arrested later.

When the Andrews Opera company was in Davenport, Ia., several months ago, Marie Roe, the prima donna, boxed the ears of J. K. Reynard, a member of the company. The blow injured Reynard's ear, and he instituted a suit for $5,000 damages. On the trial, the plaintiff was awarded $500.

John E. Brennan closed his tour in Tim the Tinker at Warsaw, N. Y., on Feb. 24. Frank W. Labe will be Mr. Brennan's manager next season, and has engaged a good company.

William C. Cameron is now manager of the Sadie Hasson company.

Several years ago citizens of Plainfield, N. J., raised $40,000 for an opera house. The building was erected, but has never paid interest on the investment. An offer has been made by some person whose identity is not disclosed to take the house at a valuation of $13,000, and a decision will be made on Thursday.

Adelaide Mason, the little daughter of Marion Manola-Mason, was quite ill last week in Boston.

The manager of the People's Theatre in Williamsburg had engaged the Violet Mascot Burlesque company to appear last week, and guaranteed the organization $250. The employes of the theatre, including stage hands and musicians, fearing that they would not get their pay, struck last Monday, and a matinee audience had to be dismissed. The manager asked the company to play on a percentage, but this was refused, and he engaged a variety company to appear at night. The two companies met behind the scenes before the time for the performance in the evening, and a row ensued. The police were called to preserve order, and the variety company gave an entertainment. The manager of the burlesque company threatened a suit against the manager of the theatre for damages.

LETTER TO THE EDITOR.

GLAD TO ESCAPE FROM CORDRAY.

PORTLAND, Ore., March 5, 1894.

To the Editor of the Dramatic Mirror:

SIR,—Will you kindly give me space enough in THE MIRROR to state that I am no longer a member of Pirate John F. Cordray's Stock company.

When I left Latt and Davis' Stowaway company last November and was engaged by wire for Cordray's stock company, I had no idea that he was the unblushing pirate I have since found him to be.

After I learned the real nature of the man I was working for, I immediately tried to obtain another engagement and within the past three weeks, I have succeeded. I am engaged with Walter Morosco's Grand Opera House Stock company in San Francisco and I leave that city next Friday, opening March 26.

I am not, nor have I been, an advocate of play piracy, and it was with feelings of disgust, when I realized that I was playing in a play which had been pirated; if I could have afforded it, I would have left the company the instant I found it out; but, unfortunately, I could not "throw away dirty water until I had clean."

I assure you, that it was with a sigh of relief that I was at last able to hand in my notice. By kindly publishing this letter, you will greatly oblige one who wishes to set himself right with THE MIRROR and the profession.

Yours respectfully,
CHARLES W. SWAIN.

DATES AHEAD.

Received too late for classification.

A PRINCE (L. A. Kempton, mgr.): Big Springs, Tex., March 19, 20, Midland 21.

CRAIGEN-PAULDING: Lincoln, Neb., March 14, Des Moines, Ia., 16, 17.

CARRIE LOUIS (Howard Wall, mgr.): Manch Chunk, Pa., March 12-17, Carbondale 19-24.

FRANK MAYO (Sheridan Corbyn, mgr.): Bethlehem, Pa., March 13, Wilkesbarre 14, 15, Scranton 16, 17.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Asheville, N. C., March 13, Athens, Ga., 14, Atlanta 15-17, Chapel Hill, N. C., 19, 20, Durham 24, Newberry 27, Rome, Ga., 30.

J. FRANK DONAHUE CONCERT (F. H. Cole, mgr.): Taunton, Mass., March 17, Boston 25.

MME. MODJESKA (J. J. Buckley and Frank L. Perley, mgrs.): Louisville, Ky., March 15-17, Richmond, Ind., 20, Crawfordsville 23, Terre Haute 28, Indianapolis 29-31.

PULSE OF NEW YORK: Cincinnati, O., March 12-17.

WILFRED CLARKE: Newberry, S. C., March 12, Orangeburg 14, Camden 15, Sumpter 16, Florence 19, Marion 20, Darlington 21, Charlotte 22, Wilmington, N. C., 26, Newbern 27.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

App, George
Annesley, Isabel
Aronson, Abe
Amann, Andy
Anderson, A. S.
Arnold, Lois
Atherton, Douglas
Blake, Harold
Barton, Edna
Bushea, Harold A.
Braden, Edward A.
Brower, Robert
Busby, Barry C.
Backus, Fred.
Bingham, Marie
Belle, Emma
Butler, Mrs. C. W.
Blanchard, Maud
Boyton, Georgia
Bohannon, M. E.
Brady, Wm. A.
Bertram, Helen
Bowton, George
Beaman, Genevieve
Barker, Mary
Buchanan, Rita
Berolde, Judith
Bradley, Leonora
Barbara, Sig.
Brett, Genevieve L.
Brewster, Edwin
Bishop, W. B.
Barry, Frank
Bowman, John
Bangs, Frank C.
Blodgett, A. L.
Barry, William
Browning, Ethel
Boucicault, Aubrey
Barlow, Harry
Burke, Chas.
Campbell, S. F.
Claxton, Kate
Clarke, Downing
Clinton, George L.
Courtney, Edith
Coghlan, Charles
Clayton, Harry
Courtaine, Harry
Clifton, Geo
Clare, Al
Connelly, Sadie
Connelly, Frank
Cahill, Harry
Coulter, Frazier
Cotter, Frank G.
Crandall, H. J.
Colefair, R. H.
Chisholm, W. H.
Clark, E. A.
Courvoisier, F. F.
Coley, A. B.
Carr, Forrest D.
Clement, Clay
Coote, Charles
Clifford, Edward
Crosby, Walter H.
Cummings, Will
Carter, Charles
Carter, F. G.
Corey, Mr.
De Boe, Vivian
Davenport, Eva
De Vernon, Frank
D'Arcy, H. A.
De Lisser, H.
Drew, Henry
Dumont, Frank
Davis, Marie
Don, D. L.
Ditt, Josephine
D'Alvini, Prof.
Dale, Estella
Dunn, E. W.
Denslow, Mildred
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